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CATALOGUE

OF THE

TERRACOTTAS

IN THE

DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES,

BRITISH MUSEUM.

BY

H. B. WALTERS, M.A., F.S.A.,

ASSISTANT IN THE DEPARTMENT.

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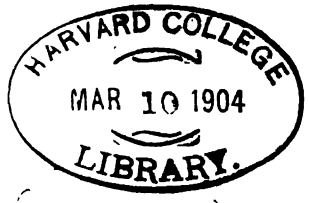

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PREFACE.

THIS Catalogue includes the whole series of Terracottas exhibited in the Terracotta and Etruscan Rooms, with the exception of the lamps, the moulded and glazed wares, and the moulds of Arretine vases; these are reserved for a second volume, now in preparation.

In the INTRODUCTION will be found a full discussion of the ancient methods of working in Terracotta, the various purposes which this material was made to serve, the circumstances in which the statuettes have been found, and their original destination, the range of subjects, the local fabrics, and the successive stages of the art.

This volume—the work of Mr. H. B. Walters—has been revised by myself, with the assistance of Mr. Cecil H. Smith, Mr. Arthur H. Smith, and Mr. F. H. Marshall.

A. S. MURRAY.

DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES,

November, 1903.

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INTRODUCTION.

HISTORY OF THE COLLECTION.

THE Collection of Terracottas in the British Museum has been of gradual growth from the early days of the institution. The first acquisition of any importance was the purchase of Mr. Townley's antiquities in 1805, including the series of Roman mural reliefs now in the Etruscan Saloon, and the set of life-size statues and busts found in 1767 near the Porta Latina in Rome.[1] Mr. Townley appears to have obtained these terracottas chiefly through the agency of the sculptor Nollekens. J. T. Smith in his *Nollekens and his Times*, i. p. 10, says: "During Mr. Nollekens' residence at Rome he purchased among other articles by which he made considerable sums of money, numerous pieces of ancient Roman terra-cottas, some of exquisite taste, from the labourers who were employed in digging gravel at Porta Latina: they were mostly discovered at the bottom of a dry well, and must evidently have been placed there for security. Nollekens, who bought them for a mere trifle, sold them upon his arrival in England, to Mr. Townley, and, together with that gentleman's marbles, they have since been purchased by Government for a considerable sum, and are now let into the walls of the first room of the Gallery of Antiquities in the British Museum." Smith's account implies that the reliefs were found in the well with the statues, but there seems to be no proof of this. In any case these terracottas were subjected by Nollekens to a considerable amount of restoration, which is especially apparent on the reliefs D 507, 544, 595, etc.

Between the years 1805 and 1842 hardly any acquisitions of importance were made; in the latter year the first Greek terracottas reached the Museum with the Burgon collection, the special feature of which was the series of archaic "Melian" reliefs (see below, p. xxi.). The collection during the next twelve years or so was only increased by isolated specimens. Then came Sir William Temple's bequest in 1856, and Sir Charles Newton's finds in the Levant (1854–1859). In the years 1860–1864 the Greek collection was largely increased by the excavations of Messrs. Salzmann and Biliotti at Cameiros and elsewhere in Rhodes, and of Mr. George Dennis in the Cyrenaica (1856–1868) and at Gela and Centorbi in Sicily (1863).

[1] These were all published shortly afterwards by Mr. Taylor Combe, the then Keeper of Antiquities, in his *Ancient Terracottas in the Brit. Mus.* (1810). The reliefs are supposed to have come from the collection of Cardinal Gualtieri (Ellis, *Townley Gallery*, i. p. 71).

The series of terracottas from Cyprus was begun in 1866 by a donation from Mr. Colnaghi, of over 300 specimens found on a temple-site near Larnaka. They are all of the fourth century or later periods. The terracottas of primitive type found by Mr. Lang in 1868 on a temple-site at Dali (Idalium) are now in the Egyptian and Assyrian Department, as are some of those from General Cesnola's collections. Since the English occupation of 1878 excavations have been made on several sites, *e.g.*, a sanctuary at Achna and in tombs at Salamis (1880–1884) yielding archaic and Hellenistic statuettes; also at Amathus, Curium, and Enkomi (1894–1896).

Since 1874 the Museum has acquired a representative series of Tanagra statuettes, which have of late years been supplemented by many interesting and beautiful specimens from Eretria and Asia Minor.

THE FICTILE ART IN ANTIQUITY.

Clay was a material employed by the Greeks, not only in the universal form of pottery but also for architectural ornaments, for lamps or other household utensils, and last, not least, for the purposes of plastic art (*πλαστική*).

The ordinary Greek word for this substance is *πηλός*, but in the restricted sense of clay applied to special uses the word *κέραμος* is more general, together with its derivatives, such as *κεραμεύς*. A frequent synonym for *κέραμος* is *γῆ κεραμική*.[1] In the same way *πηλός* also comes to bear a more restricted meaning, when it is applied to the unburnt or sun-dried clay bricks, and from this we have the derivatives *πηλουργός* and *πηλοπλάθος*.[2]

The familiar story of the Israelites in Egypt making bricks without an allowance of straw is an illustration of the use of sun-dried clay for building, the admixture of straw being necessary for the cohesion of the clay. In most countries of the Levant, such as Cyprus, whole villages may now be seen composed of this material. Vitruvius (ii. 8, 9) speaks of the use of brick in the palace of Croesus at Sardis, and we also read of the walls of Babylon and Larissa (on the site of Nineveh), as being of brick.[3]

In Greece itself the antiquity of the use of bricks is implied by the words of Pliny (*H. N.* vii. 194): "Laterarias[4] ac domum constituerunt primi Euryalus et Hyperbius fratres Athenis, antea specus erant domibus." In the same section, however, he gives the name of another "inventor": "Gellio Toxius Caeli filius lutei aedificii inventor placet, exemplo sumpto ab hirundinum nidis." There is here an obvious reference to the sun-dried bricks mixed with straw, which

[1] Pollux, vii. 161, x. 185; Hippocrates, i. 453 and 488 (Foësius), uses *κεράμιτις*.

[2] Lucian, *Prom. in Verbis*, 1, 2.

[3] Hdt. i. 179; Xen. *Anab.* iii. 4, 7; and Ovid, *Met.* iv. 57:

ubi dicitur altam
coctilibus muris cinxisse Semiramis urbem.

[4] The word *laterarias* here is probably to be translated "brick-kilns."

may well have been supposed to be suggested by the methods employed by swallows for their nests.

At Eleusis, Mycenae, Naucratis, Olympia, Tegea, and Tiryns walls of unburnt brick have come to light, of which the most interesting remains are in the Heraeon at Olympia (tenth century B.C.). The cella-walls were of unburnt brick with a lowermost course of stone. Here also was found the oldest known example of a terracotta roof.[1]

In Rome during the Republic brick was the usual material: "Tanti qui nostrum domibus lateritiis . . . . habitabant" (Varro, *ap.* Non. *v. suffundatum*, p. 48); also Cicero (*de div.* ii. 47, 99): "in latere aut in caemento ex quibus urbs effecta est." The well-known boast of Augustus[2] may also be cited as denoting the time at which a change took place in the direction of greater magnificence.

The ordinary word for a brick is in Greek πλίνθος, in Latin *later;* the Greeks spoke of the sun-dried variety as ὠμαί,[3] the baked as ὀπταί,[4] corresponding to the Latin terms *crudi* and *cocti* or *coctiles* respectively. The Romans generally used the word *testa*[5] for baked bricks (corresponding to the Greek κέραμος). Unburnt bricks were made by collecting the clay with shovels (ἄμαι) into troughs (λεκάναι) and working it (ὀργάζειν) with the hands or feet. This is illustrated by the description in Aristophanes (*Aves*, 1145) of the building of Nephelococcygia:[6]

οἱ χῆνες ὑποτύπτοντες ὥσπερ ταῖς ἄμαις
ἐς τὰς λεκάνας ἐνέβαλλον αὐτοῖν τοῖν ποδοῖν.

It is probable that the Romans used moulds (Gk. πλαίσιον) for producing the right shape and size, as appears from this passage of Isidorus:[7] "lateres . . . . inde nominati sunt, quod lati ligneis formis efficiuntur." Elaborate directions for the preparation of sun-dried bricks are given by Vitruvius,[8] but are too long for quotation.

On many Roman burnt bricks (as on Roman pottery) stamps are found bearing the names of the makers, with a design or trade-mark in the centre, and other information. Some give the name of the emperor or consul, others that of the estate on which the brick was made, and others, intended for military purposes, the name of the legion concerned. Examples are given in E 148–153.[9]

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[1] Pausanias mentions several buildings of unburnt brick: ii. 27, 6; v. 5, 6; x. 4, 4 and 35, 10; cf. also Vitr. ii. 8, 9, and Xen. *Hell.* v. 2, 5.

[2] Suet. *Aug.* 28: *Urbem marmoream se relinquere, quam latericiam accepisset.*

[3] Paus. ii. 27, 6; v. 5, 6; viii. 8, 7; x. 35, 10.

[4] Xen. *Anab.* ii. 4, 12; Diod. Sic. ii. 7, xvii. 115.

[5] Vitr. ii. 8, 19; cf. Thuc. ii. 4, 2, iv. 48, 2, for use of κέραμος.

[6] The whole passage is instructive, and there is an interesting allusion to the Egyptians as πλινθοφόροι. Cf. also Hdt. ii. 136; Soph. *Frag.* 432 (πηλὸν ὀργάζειν χεροῖν); *Etym. Mag.* p. 629, 34.

[7] *Etym.* xix. 10, 16, and cf. xv. 8, 16.

[8] ii. 3, copied by Pliny, xxxv. 170.

[9] See above all for this section, Blümner, *Technologie*, ii. p. 5 ff.; also Birch, *Ancient Pottery*[2], pp. 112 ff., 465 ff. (now somewhat out of date), and Smith, *Dict. of Antiqs.*,[3] Art. *Murus.*

The generic term for roof-tiles is in Greek *κέραμοι*; these are divided into flat tiles (*στεγαστῆρες* or *σωλῆνες*, *tegulae*) and covering-tiles (*καλυπτῆρες*, *imbrices*). Besides the ordinary roof-tiles there were also:—(1) the covering slabs ranged in a row along the *γεῖσον* or raking cornice of a pediment; (2) the *κυμάτιον* or cornice above the *γεῖσον*; (3) the tiles forming the spouts along the sides of the building (*tegulae deliciares*); and (4) the row of *antefixae* or *ἀκρωτήρια* surmounting the side-tiles. The last-named class exhibits many fine examples of decoration.

A recently discovered temple at Thermon in Acarnania was constructed of wood and terracotta throughout, with painted terracotta slabs in wooden frames for metopes.[1] At Olympia[2] all the buildings had terracotta roofs except the temple of Zeus and two others, the dates varying from the tenth-century Heraeon down to Roman times. Pausanias (v. 10, 3), speaking of the marble tiles of the temple of Zeus, calls them *κέραμοι*, indicating that the word had become generic by long usage. The covering-tiles of the Heraeon roof end in semicircular discs painted with ornamental patterns; the flat roof-tiles have raised edges meeting under the covering-tiles, which keep them together. The normal sixth-century roof is seen in the Treasury of the Megarians, which has covering-tiles ending in antefixes with palmette-and-lotus ornament, and a kymation cornice with lion's head spout.

In the Treasury of Gela we note a new system, which consists in nailing slabs of terracotta over the surface of the stonework.[3] Obviously this practice dates from the time when buildings were largely or wholly of wood, and required protection from the weather by terracotta. When stone took the place of wood the practice still held its ground, and did not disappear till the use of marble became general. The marble could not well be covered in this manner. This method of decoration, though rare in Greece, was common in Sicily and Southern Italy. The middle temple on the acropolis of Selinus (known as C), and buildings at Gela and Syracuse, may be cited as examples. From Italy we have terracotta remains of a temple at Civita Lavinia, excavated in 1890–1894 by Lord Savile (B 605–609, D 711–724; see the conjectural restoration in the Etruscan Saloon).[4] Most of the slabs are pierced with holes, by means of which they were attached to the entablature.

The origin of *antefixae* or terminal roof-tiles with ornamental designs was attributed to Butades by Pliny (*H.N.* xxxv. 152): "Primus personas tegularum extremis imbricibus imposuit, quae inter initia prostypa vocavit, postea idem

[1] *Athen. Mittheil.* xxiv. (1899), p. 350; *Ephem. Arch.* 1903, pls. 2–6, p. 71 ff.

[2] Cf. Dörpfeld, *Verwendung d. Terracotten*, and *id.* in *Aufsätze E. Curtius gewidmet*, p. 137 ff.; also *Olympia*, ii. p. 187 ff.

[3] Cf. Rayet and Collignon, *Hist. de la Céramique Grecque*, pl. 15, fig. 1; see also Dörpfeld, *opp. citt.* and Wiegand, *Puteolanische Bauinschrift*, in *Jahrb. für Philol.* Suppl.-Bd. xx., p. 719 ff.

[4] The remains in the Museum are of two periods, but the architectural methods are in both cases the same. The restoration is based on a similar temple at Falerii, dating about 300 B.C. (Borrmann in Durm's *Handbuch d. Architektur*, pt. 1, vol. 4, p. 40 Cf. also *Builder*, 4 March 1899, p. 219.

ectypa fecit.[1] Hinc et fastigia templorum (*i.e.*, *ἀκρῶτήρια* in the form of figures) orta." Pausanias (i. 3, 1) tells us that on the roof of the Stoa Basileios at Athens there were *ἀγάλματα ὀπτῆς γῆς* representing Theseus dashing Skiron into the sea and Hemera (Eos) carrying off Kephalos. These were, no doubt (from his use of the word *ἀγάλματα*), figures in the round, and therefore *ἀκρωτήρια*, like the two groups belonging to a temple at Delos built in 425 B.C., which represent Boreas with Oreithyia and Eos with Kephalos.[2] Professor Furtwaengler has laid great stress on the theory that the antefix was a specially Ionic development of Greek art, the types and methods of decoration which were adopted reflecting the productions of early Asiatic artists, such as the cornice of the old Ephesus temple and the Clazomenae sarcophagi.[3] These Ionic ideas were conveyed to Italy by means of the connection of Corinth and Chalcis with Caere and other early centres of commerce, and thus we find in Italy a series of architectural ornaments purely archaic Greek in style and conception. From these a development can be traced continuously down to the Roman period, in which the mural reliefs of the Towneley and Campana collections, with their archaising tendencies, can be recognised as the direct descendants of the antefixes of Capua and Cervetri.

In Cases 62–71 of the Terracotta Room is to be seen a series of antefixae of archaic style from Capua (B 587–602) which serve to illustrate in many details this theory of an Ionic origin, as do also the Civita Lavinia antefix B 615, the fragmentary frieze from Cervetri (B 626), and the reliefs on the well-known large Etruscan sarcophagus, B 630. The Capua antefixes are decorated with Gorgon's heads, female heads, and other devices in relief, and are all highly coloured.[4] Some of the subjects are of a more elaborate kind, such as the Typhon (B 587) or the Artemis as *πότνια θηρῶν* (B 588), and the Satyr and Maenad on B 615 already mentioned.

Many antefixes of a later period have been found at Tarentum (see D 662 ff.); they are simpler in form and less highly coloured, but there is the same variety of subjects: heads of Medusa, Io, etc.

Of the lion's head spouts in terracotta, corresponding to the gargoyles of Gothic architecture, one of the finest specimens is in the Bibliothèque Nationale at Paris,[5] from the temple of Apollo at Metapontum. The colours—red, yellow, and black—are very well preserved. Many others were found at Olympia, Elateia, and elsewhere in Greece. In the accounts for the erection of the arsenal at the Peiraeus, the item (*κεραμίδες*) *ἡγεμόνες λεοντοκέφαλοι* occurs,[6] from which we learn the Greek technical term for these ornaments.

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[1] Probably *πρόστυπα* were ordinary bas-reliefs, like those of Locri; *ἔκτυπα* reliefs nearly in the round, like B 615.

Arch. Zeit. 1882, p. 335 ff., and cf. pl. 15; Furtwaengler, *Meisterwerke*, pp. 210, 250.

[2] *Op. cit.* p. 250 ff. See also on their origin, *Jahreshefte*, 1899, p. 1 ff.

[4] See for similar examples, Minervini, *Terracotte del Museo Campano*, pls. 15–30.

[5] Rayet and Collignon, *Hist. de la Céram. Grecque*, pl. 16.

[6] Boeckh, *Urkunden über Seewesen*, p. 406. The Latin word was *leontochasma* (Dessau, *Inscr. Lat.* ii. 4279).

Terracotta was extensively employed at Pompeii, a curious feature being that whereas in the earlier examples the clay is coarse, yet the modelling and execution good, in the later the clay is good and the modelling careless. This is doubtless due to the growing practice of covering the clay with a layer of painted stucco, which we find used not only for shafts of columns but for the covering of a *puteal* and other purposes, as well as for the various details of entablatures and cornices.[1]

Among the Romans terracotta decoration was extensively employed for the interior walls of houses, in the form of flat slabs, averaging 18 by 9 inches, made from moulds, and attached by nails or plugs to the walls. The designs, mythological and *genre*, are in relief; there are many traces of elaborate colouring. Nearly all these slabs have been found at Rome, but specimens are also known from Pompeii, Cervetri, and Atri in Picenum. The British Museum possesses a very fine series, as does also the Louvre in the Campana Collection.[2] Many subjects are repeated over again from the same mould, and those of a Dionysiac character seem to have enjoyed great popularity. Some of the subjects betray Egyptian influence, but the most common are from Greek legends, such as those of Theseus, Perseus, and Jason; in this respect we may compare the Etruscan mirrors in bronze. In a few instances the name of the maker is given. In almost all cases the treatment is architectural, with a conventional pattern above and below.

The Etruscans favoured the use of terracotta for decorative purposes; even in their tombs we find slabs of this material with painted subjects lining the walls. A series of five from a tomb in Cervetri with archaic subjects is now in the Museum,[3] and there are others of the same type in the Louvre. The Museum also possesses a large number of miniature Satyric masks and other objects in relief, which formed part of the decoration of a tomb at Capua (see B 494–531). They belong to the first half of the fifth century B.C., and are for the most part richly coloured.

Terracotta sarcophagi and urns are almost confined to Etruscan tombs. A notable exception, however, is the site of Clazomenae in Asia Minor, which has yielded a remarkable series of archaic terracotta sarcophagi, the finest example being one now in the Museum.[4] These sarcophagi afford a *locus classicus* for the history of Ionic pictorial art, and are therefore, like the Cervetri slabs above mentioned, included with the painted vases. In the archaic Etruscan sarcophagi (*e.g.* B 630) we meet with almost the first attempts at sculpture in the round, in which the Etruscans mostly failed; on the other hand, the designs in relief

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[1] See generally, Von Rohden, *Terracotten von Pompeii*.

[2] See Taylor Combe, *Ancient Terracottas in Brit. Mus.* (1810), and Campana, *Ant. opere in plastica*. A complete publication of all these reliefs is to be issued by the German Archaeological Institute.

[3] *Journ. Hellen. Stud.* x. pl. 7, p. 243 ff.

[4] Murray, *Terracotta Sarcophagi*, pls. 1–7.

round the sides, while thoroughly Etruscan in feeling and detail, would not be discreditable to a Hellenic artist.[1]

The later sarcophagi retain the same features of an effigy on the top and reliefs on the body (generally on the front alone). D 786, lately acquired by the Museum from Cervetri, is a most realistic specimen of Etruscan portrait-sculpture, and in splendid preservation. The subjects of the reliefs on the series D 787–800 are somewhat monotonous and unpleasing, while the colouring is apt to be gaudy and the composition crowded to excess.

Many terracotta vases are to all intents and purposes statuettes.[2] Among the archaic terracottas of Rhodes and Italy there are some in which the vase-idea is uppermost, in others the figure-idea; the transition may be seen in the five figures of Aphroditè, B 203–207, but on the whole the figure maintains its pre-eminence. In the best period of Greek art, down to the Hellenistic age, this fashion dropped more into the background.[3] There are only isolated examples, such as C 27, until the centres of vase-fabrication were transferred from Greece to Southern Italy, when a great change took place, as we see in the vases described under the letter G in Vol. IV. of the Vase Catalogue.[4]

At the head of this class stand the huge fantastic vases of Canosa and Calvi (D 181 ff.)[5] which could never have served any practical purpose; some are actually without a bottom. They fall into the category of ornamental vases like the large Apulian craters on the pedestals in the Fourth Vase Room. In these vases the manner of decoration is four-fold: (1) by modelling the whole vase in the form of a female head (as in D 193–196; cf. examples in Cases 37–42 of the Third and Case B of the Fourth Vase Room); (2) by attaching statuettes of the ordinary type or busts of animals to the top and sides; (3) by the application of ornaments moulded in relief, such as Gorgon masks; (4) by painting the surface of the vase, either in *tempera* as on the statuettes, or in encaustic as on D 1 and D 185.

Another class of vase which may be mentioned here is that of the braziers or πύραννοι,[6] fragments of which, forming the handles decorated with designs in relief, have been found all over the Mediterranean. Those in the Museum (A 448–449, C 863–901, D 50, 776), come chiefly from the coast of Asia Minor and from Naucratis, but there may not have been more than one place of fabric. The date of these objects is the third century B.C., and Delos has been suggested as the place of manufacture. The complete vessel, of which one or two specimens

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[1] Cf. *Brit. Mus. Cat. of Bronzes*, p. xlix., and the Polledrara bust (No. 434); for details of the sarcophagus, see Murray, *op. cit.* pls. 9–11.

[2] On the primitive blending of the vase and statuette, see Pottier, *Cat. des Vases du Louvre*, i. p. 78, and *Statuettes de terre cuite*, p. 15.

[3] Cf. for Athenian fifth-century examples among the painted vases, E 784–800.

[4] Cf. G 1–23 for earlier, G 161–178 for later examples.

[5] Cf. Rayet and Collignon, *Hist. de la Céram. grecque*, p. 337, and the plates of Biardot's *Terres cuites funèbres*, which gives some fantastic examples, but most of the reproductions are too highly coloured.

[6] Pollux, vi. 88. Benndorf (*Eranos Vindobonensis*, p. 382), regards them as baking-ovens (κλίβανοι).

have been preserved, was of the shape of a caldron, with a stand to support it over a fire; round the inside ran a projecting rim, with the ornamented handles above. These handles have been collected and fully commented upon by Conze in the *Jahrbuch d. arch. Inst.* v. (1890) p. 118 ff., and need no further description here.[1]

The pottery with relief designs such as the Arretine wares, and the moulded and glazed wares of Roman date, including the lamps, have been reserved for a separate publication of Roman Fictile Wares.

It is characteristic of the Hellenic race that from its earliest beginnings it did not employ clay for utilitarian purposes exclusively, but soon learned the value of this easily-worked material for producing images not only of its deities but of animals and other objects. It is true that some of the earliest instances of their sculptured images were of wood; but an equally high antiquity may be claimed for clay. If the word *ξόανον* used for a primitive cult-statue be evidence for the antiquity of the one material, the history of the word *πλάσσειν* tells equally in the other direction; originally used of moulding wet clay, it came by degrees to denote modelling in any material, and finally its derivative *πλαστική* became the authorised classical word for sculpture.

Lactantius[2] speaks of Prometheus as the inventor of clay images, and the Latin poets bear witness to a similar primitive use of clay for sculptured figures, which in their case holds its own down to historic times. Juvenal (xi. 116) speaks of a

fictilis et nullo violatus Iuppiter auro;

and Propertius (iv. (v). 1, 5) is even more definite:

fictilibus crevere deis haec aurea templa.[3]

Pliny marvels at the long-retained use of this material in Italy (*H. N.* xxxiv. 34): "Mirum mihi videtur, cum statuarum origo tam vetus Italiae sit, lignea potius aut fictilia deorum simulacra in delubris dicata usque ad devictam Asiam."

Pausanias (i. 2, 5) mentions that he saw in a building adjoining the *τέμενος* of Dionysos in the Kerameikos certain *ἀγάλματα ἐκ πηλοῦ*, which represented the god feasting in the house of Amphictyon.[4] From his use of the word *πηλός*, or sun-dried clay, it is inferred that the sculpture was of a primitive character, perhaps to be identified with the *cruda opera*,[5] which, as we learn from Pliny

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[1] See *op. cit.* p. 137 for an illustration of a complete specimen in the Geneva Museum.

[2] *Div. Inst.* ii. 11.

[3] Cf. also Ovid, *Fast.* 1, 202.

[4] See Frazer's note *ad loc.* He suggests that Amphictyon is probably an error for Icarios, having regard to the well-known reliefs of which there are two examples in the Brit. Mus. (D 531 in the Etruscan Saloon and No. 2190 in the Third Graeco-Roman Gallery); but it is doubtful whether these reliefs refer to Icarios (see below under D 531, and other references there given); moreover, Pausanias generally uses *ἀγάλματα* of statues in the round (*Philologus*, xxiv. 1866, p. 561 ff.).

[5] Milchhoefer in *Arch. Stud. H. Brunn dargebr.* 1893, p. 50; cf. Jex-Blake and Sellers, *Pliny's Chapters on Art*, p. 178.

(xxxv. 155), were made by one Chalcosthenes[1] at Athens, whose workshop, he says, gave its name to the Kerameikos. Attention has already been called to the archaic *ἀγάλματα* or *ἀκρωτήρια* seen by Pausanias in the Stoa Basileios, which were of baked clay (*ὀπτῆς γῆς*), and therefore of later date; but at Tritaea in Achaia he records *ἀγάλματα μεγίστων θεῶν πηλοῦ πεποιημένα*,[2] which form a parallel to those in the Kerameikos.

In Italy sculpture in clay was not only more general than in Greece, but prevailed to a much later date.[3] This was due mainly to the influence of the Etruscans, who, according to tradition, had learned the art from Demaratos of Corinth, and his fellow-refugees.[4] Among the terracotta statues of the temple of the Capitoline Jupiter, the cultus-statue was the work of Vulca of Veii, and the chariot on its apex was also by Veientine artists.[5] Cicero also speaks of a statue of Summanus on the pediment of the Capitoline temple which was struck by lightning (*De div.* i. 10, 16, *qui tum erat fictilis*), and Vitruvius alludes to the favourite Tuscan fashion of ornamenting pediments with *signa fictilia* (iii. 3, 5). The series of large figures from the Towneley collection (D 431–440) supplies us with interesting examples of Roman terracotta statuary.

The statuettes or figurines follow the same lines of development as the larger sculptures, beginning with the *ξόανον* or *σανίς* types found in the primitive tombs of the Mycenaean and early Hellenic civilisation. In the course of the fifth and fourth centuries the hieratic goddess-types gradually gave place to *genre* figures of free style and great artistic charm. Found in all parts of the Greek world, but in their highest perfection at Tanagra in Boeotia, these figures came to be known as *κόραι* or "maidens," from the prevalence of standing or seated girls, and the craftsmen as *κοροπλάσται* or *κοροπλάθοι*.[6] Like the vase-painters these craftsmen occupied a subordinate place in the artistic world, and are spoken of with some contempt by Isocrates:[7] *ὥσπερ ἂν εἴ τις Φειδίαν τὸν τὸ τῆς Ἀθηνᾶς ἔδος ἐργασάμενον τολμῴη καλεῖν κοροπλάθον, ἢ Ζεῦξιν καὶ Παῤῥάσιον τὴν αὐτὴν ἔχειν τέχνην φαίη τοῖς τὰ πινάκια γράφουσιν.*

There is a small class of terracotta reliefs, chiefly from Melos and from Locri in Southern Italy, the purpose of which is not obvious. Those from Locri appear to be of a votive character, and are in the form of square plaques, probably intended for letting in to the wall of a temple. They are easily recognised by the rough micaceous character of their clay, and in style may be compared with a series found at Athens.

The Melian reliefs belong to the end of the archaic period, as shewn by the refined and delicate character of the work. The subjects are mainly

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[1] This name should probably be rendered as Caicosthenes; cf. Loewy, *Inscr. gr. Bildh.* 113–117, 220.
[2] vii. 22, 9.
[3] Cf. Pliny, *H. N.* xxxv. 157–158.
[4] *Ibid.* 152.
[5] Plut. *Poplic.* 13; Pliny, xxxv. 157.
[6] Pollux, vii. 163; Suidas, *s.v.* *κοροπλάθος*. Or the name may have come from its use for a doll.
[7] *De permut.* 2.

mythological. Those from Melos may generally be distinguished by certain characteristics from those found in Rhodes, Athens, and other parts of Greece. Schöne[1] distinguishes three classes. In the earliest and largest class the figures are cut out, without background, and are all probably from the same fabric.[2] In the second, only the outer contours are cut round; the third consists of rectangular plaques (like those from Locri).[3]

In connection with these reliefs reference should be made to an interesting paper by Brunn,[4] who considers that they served a decorative architectural purpose, in accordance with a principle which is very marked in early Greek art (as we have already seen in the case of slabs for decorating temples). They were intended to cover a field enclosed by borders but in parts perforated, and the holes with which they are pierced shew that they were used either for suspension or attachment. His reasons however for regarding them as an archaistic survival have not been generally accepted.

THE FABRICATION OF TERRACOTTAS.

The processes employed by the Greeks and Romans in producing terra-cotta statues, figurines, reliefs (including architectural details, etc.), and the miscellaneous smaller objects comprised under the heading E in this collection, may be regarded as five in number: (1) the preparation of the clay; (2) moulding; (3) retouching; (4) baking; and (5) colouring and gilding. It does not follow that all five were employed in the production of any one object; on the other hand, all processes necessary to the completion of any one object fall under one or other of these heads.

1. There were many varieties of clay (πηλός) in use among the ancients, some for one purpose, others for others; and so far as these varieties can be attributed to different parts of the Greek world they serve as important criteria for distinguishing fabrics and detecting instances of importation. The clay of Cyprus differs much from that of Rhodes, and the clay of Naucratis again from either; hence we can say of certain figures found at Rhodes that they must (apart from questions of style) be direct importations from Cyprus; while the dark, coarse clay of Naucratis, which when baked assumes a brick-like consistency, is easily to be distinguished whenever it is met with. Certain clays, like that of Cape Colias, in Attica, always enjoyed great renown, especially for pottery. The author of *Geoponica* says (vi. 3): γῆ οὐ πᾶσα ἐπιτήδειος πρὸς κεραμείαν, ἀλλὰ τῆς κεραμίτιδος γῆς οἱ μὲν προκρίνουσι τὴν πυῤῥὰν τὸ χρῶμα, οἱ δὲ τὴν λευκήν, οἱ δὲ ἀμφοτέρας συμμιγνύουσι. That is

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[1] *Gr. Reliefs*, p. 62.

[2] Cf. *ibid.* Nos. 4, 5, 7, 12, 18, 27, 30.

[3] The best example is *Mon. dell. Inst.* vi.-vii. pl. 57, fig. 2; cf. also B 375.

[4] *Ueber tektonische Styl*, in *Sitzungsber. d. k. bayer. Akad. Phil. Cl.* 1883, p. 299 ff. See also Jahn. *Gr. Dichter auf Vasenb.*, in *Abhandl. d. k. sächs. Gesellsch. Phil.-hist. Cl.* viii. (1861), p. 710, note 29.

to say, sometimes red clay had the preference, sometimes white, while some potters combined the two.

The clay was first carefully washed free of all granular substances, and then kneaded with the aid of water. Sometimes, as in the case of Colias clay, red ochre was mingled with it; Pliny speaks of this as an invention of Butades. This process is referred to in Hesiod's account of the creation of Pandora (*Op. et Di.* 60):[1]

ἐκέλευσε . . . . γαῖαν ὕδει φύρειν.

M. Pottier noted nine varieties of clay in use at Myrina, while M. Martha distinguishes five in the terracottas of Athens. These differences may probably be explained by variations in the length or temperature of the baking, rather than as being intrinsic differences in the clay.

2. In the earliest fabrics and in small objects, like the toys, the method was to model the figure in a solid mass; in these figures the surface frequently retains the traces of the finger-marks left while the clay was wet. Subsequently the use of a mould became almost invariable. The scope it gave for reducing the "walls" of the figure to the smallest possible thickness, thereby avoiding the danger of shrinkage in the baking, and the consequent extreme lightness obtained are the chief advantages of this process. Add to this, the greater scope for accuracy in detail.

The mould itself was of terracotta,[2] baked to a considerable hardness. In many cases the head and arms were moulded separately and attached afterwards. M. Pottier[3] quotes an instance of an Eros from Myrina for which he reckons no fewer than fourteen pieces; and yet it is not a specially complicated figure. For an ordinary Tanagra figure the average number of moulds employed was about four.

In moulding, the first step was to smear the whole inner surface of the mould with moist clay, carefully covering every part; then to add other layers until a sufficient thickness was reached. The shrinkage of the fresh clay as it dried afterwards permitted the figure to be easily withdrawn from the mould. This process of course only accounts for the front half of a figure, or for an object in relief. The back was made separately, either from a mould or by hand, and then fitted on to the front part, the join being concealed by a layer of wet clay in the inside. The minute differences which redeem a series of these figures from the charge of monotony were produced in various ways: by re-touching before the baking; by the addition of attributes and colouring; by varying the pose of the head; or by attaching the arms in different ways. As M. Pottier puts it: "all the Tanagra figures are sisters, but few of them are twins."[4]

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[1] Cf. also Soph. *Frag.* 432; Hygin. *Fab.* 142; and a passage in Hippocrates, quoted by Blümner, p. 116.

[2] The process of making terracottas in moulds is alluded to by Dio Chrysostom, *Or.* lx. p. 580 M.

[3] *Les Statuettes de terre cuite*, p. 251.

[4] *Ibid.* p. 254.

3. Retouching. This was mostly limited to the finer specimens, its object being to bring out the details by carefully working them up with a tool. It is rare to find a Tanagra statuette that has not been finished in this manner, whereas in those of the Cyrenaica and Italy retouching is the exception. The effect of retouching may be observed by comparing two statuettes of Eros from Myrina, C 535 and C 536. Though apparently from the same mould, the one stands far above the other in artistic charm just because of its finish in the details.

4. In the baking, if no allowance was made for the evaporation of moisture in the clay, or if too great a degree of temperature was reached, the result was bound to be disastrous. An illustration of what might happen in such a case is given in Plutarch's account of the casting of the chariot for the temple of Jupiter on the Capitol[1]: *τῶν δὲ Τυῤῥηνῶν διαπεπλασμένον τὸ τέθριππον ἐμβαλόντων εἰς κάμινον οὐκ ἔπαθεν ἃ προσῆκε πάσχειν πηλὸν ἐν πυρί, πυκνοῦσθα. καὶ συνιζάνειν, ἐκτηκομένης τῆς ὑγρότητος, ἀλλ' ἐξέστη καὶ ᾠδησε καὶ μέγεθος ἔσχεν ἅμα ῥώμῃ καὶ σκληρότητι τοσοῦτον, ὥστε μόλις ἐξαιρεθῆναι τὴν ὀροφὴν ἀποσκευασαμένων τῆς καμίνου καὶ τῶν τοίχων περιαιρεθέντων.* For the sake of evaporation there is in almost every statuette a vent-hole in the back. The clay was further insured against too rapid drying by preliminary exposure to the air. It does not appear that a very high degree of temperature was used for the baking, especially as compared with pottery.

5. Painting. As a rule, statuettes were coloured,[2] though the present appearance of many may not suggest this. Exceptions are chiefly to be found among the earlier archaic terracottas and in those of the Roman period. The medium is a white *engobe* or slip of a creamy colour and consistency with which the whole figure was coated. This slip, when dry, becomes very flaky, and is liable to drop off, carrying the colours with it; most statuettes retain at least traces of this coating. The white slip was reserved for flesh-tints, and often for the drapery; though at all times there was a tendency to treat the drapery in masses of colour. Black was only used for details of features, green rarely, yellow (in a deep brownish shade) for the hair, and also for jewellery, etc. The use of gilding is rare, but is to be seen on the two figures from the Polledrara tomb (B 458, 459), and two heads of Zeus or Asklepios (C 445, D 392). Imitation jewellery of terracotta gilt is not uncommon at a late period.[3] In the Tanagra figures the chiton is usually blue, the himation rose-pink; at a later period stripes of these colours were more favoured. On the early Cypriote figures from Achna the drapery is indicated by stripes of red and yellow on the clay, while animals (as in the Amathus series) are usually decorated with stripes of red and black.

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[1] *Poplic.* 13; cf. Pliny, *H. N.* xxviii. 16.

[2] Cf. Lucian, *Lexiph.* 22: *τοῖς ὑπὸ τῶν κοροπλάθων εἰς τὴν ἀγορὰν πλαττομένοις ἐοικώς, κεχρωσμένο μὲν τῇ μίλτῳ καὶ τῷ κυανῷ, τὸ δ' ἐνδόθεν πήλινός τε καὶ εὔθρυπτος ὤν.*

[3] See C 101, 102, 560, 848–859, D 397–400.

The use of an enamelled glaze first appears at Athens in the fifth century (C 28, 29). It is found occasionally also at Tanagra (C 243, 244, 282, 324). The colour is a dull ashen-grey. A few examples are also known from the Cyrenaica, but it was in Sicily that the practice found most favour. There it was attempted to reproduce the colouring of the flesh by an enamel coating varying in hue from rose-pink to orange; in other instances we find a grey or purple tint, and in some cases the drapery also is decorated in this manner.

The later terracottas from Italian sites are seldom coloured; an exception, however, is formed by the statuettes from Canosa, in which the draperies are bordered with broad stripes of pink or purple, and at the same time it is the large vases of that same Canosa fabric which show the richest specimens of colouring we know. As a rule the colours are laid on over the vases (which are entirely covered with a white slip) in the same manner as on the figures; there is, however, one remarkable specimen in the Museum (D 185), which is elaborately painted in blue, brown, yellow, and pink, with black outlines, apparently by the encaustic process. The same method has been applied to a cover of a vase from Sicily (D 1) but there the figures are now much obliterated.

The clay models of sculptors (*προπλάσματα*)[1] were sometimes made entirely by hand, but more usually on a wooden core known as *κάναβος*,[2] which we may conjecture to have been formed of two rods in the form of a cross, from the use of the Latin word *crux* in this connection.[3] It was certainly a frame-work and not a solid core; and must be distinguished from *κίνναβος*, a lay figure.[4] The word is quoted by Hesychius as proverbial for a thin man, and is used by Aristotle in an interesting passage where he speaks of skeletons drawn on a wall.[5]

The modelling of the details was done partly with tools, and partly with the finger. The use of the finger-nail for this purpose became proverbial, and the saying of Polycleitos, *ὡς ἔστι χαλεπώτατον αὐτῶν τὸ ἔργον, οἷς ἂν εἰς ὄνυχα ὁ πηλὸς ἀφίκηται*, is quoted by Plutarch.[6]

The invention of modelling terracotta in relief is ascribed by Pliny to Butades of Sikyon, in a well-known passage (xxxv. 151): "Eiusdem opere (terrae) fingere ex argilla similitudines Butades Sicyonius figulus primus invenit Corinthi filiae opera, quae capta amore iuvenis, abeunte illo peregre, umbram ex facie eius ad lucernam in pariete lineis circumscripsit, *quibus pater eius impressa argilla typum fecit;* et cum ceteris fictilibus induratum igni proposuit." The real explanation of the story is probably to be sought in another version by

[1] On clay models generally, see Pliny, *H. N.* xxxv. 66 (used by Zeuxis for his pictures), 153, 155; Hartel and Wickhoff, *Wiener Genesis*, p. 25.

[2] Pollux, x. 189.

[3] Tertull. *Apol.* 12, and *ad Nat.* i. 12.

[4] Cf. *Anth. P.* xi. 107, 4.

[5] *Anim. Gener.* ii. 6; cf. *Hist. Anim.* iii. 5, and see generally Jahn in *Berichte d. sächs. Gesellsch.* 1854, p. 42.

[6] *De Profect. in Virt.* 17, p. 86 A; *Qu. Conviv.* ii. 3, 2, p. 636 C. Cf. Hor. *Sat.* i. 5, 32, and for the word *ἐξονυχίζειν*, Pollux, ii. 146; Athen., iii. p. 97 C.

Athenagoras (*Leg. pro Christ.* 17, 293, *ed.* Migne): *ἀναγλύψας τὴν περιγραφὴν πηλῷ προσανεπλήρωσεν.* This certainly seems to imply that Butades hollowed out the lines of the face in the wall, and filled in the hollows with clay, and so obtained his relief. Pliny ascribes other inventions to this man, including that of antefixes on roofs, first called *πρόστυπα* and then *ἔκτυπα*. But there appears to be considerable doubt as to the exact meaning of these two terms (see above, p. xvii.). Obviously the reliefs were not modelled by hand but impressed in moulds,[1] as is shown with special clearness in the so-called Melian reliefs and in the Roman mural reliefs, which are often duplicated (*e.g.*, B 368–369, D 528–530, 569 ff.). In the Melian reliefs the ground of the figures is generally cut away (see p. xxii.), and an unfinished example in the Museum (B 376) seems to indicate that the designs were only roughly blocked out in the moulds and that most of the details were afterwards added by hand. This would account for the variations which are often seen.[2]

THE USES OF TERRACOTTAS.

There are some varieties of terracotta objects, such as architectural ornaments, vases, moulds, and other articles grouped in class E, which require no discussion under this heading, their uses being self-evident. It is the statuettes, the so-called funeral masks, and some of the reliefs, which present the chief difficulty in this respect

The main problems are: (1) To what extent were terracotta statuettes used (*a*) for religious purposes, (*b*) in daily life, (*c*) in funeral ceremonies? (2) How far have the terracotta statuettes a mythological significance?

In the first place these statuettes are found equally in sanctuaries, in tombs, and (but more rarely) in private houses.[3] The same types and subjects are common to each of these sources. It is clear, therefore, that the terracottas cannot have been intended for one purpose alone, even if their primary signification was religious.

Besides excavations there are two other sources of information available, namely, the evidence of classical literature and that of existing monuments. There are but few allusions in literature to the trade of the *κοροπλάσται* or *κοροπλάθοι*, one of which has already been quoted in full (p. xxi.); the latter word is defined by Suidas as *οἱ κατασκευάζοντες εἴδωλα βραχέα ἐκ πηλοῦ πάντων ζῴων, οἷς ἐξαπατᾶσθαι τὰ παιδάρια εἴωθεν.* Similarly Dio Chrysostom (*Orat.* xxxi. p. 356 M) speaks of *οἱ τὰς κόρας ταύτας ὠνούμενοι τοῖς παισί*; while Demosthenes (*Phil.* 1, § 47) condemns the Athenians for voting for "figure-head" generals

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[1] Examples of moulds for reliefs in the B. M. are E 67–70.

[2] See for this section generally, Blümner, *Technologie*, ii. pp. 113 ff.; Pottier, *Statuettes de Terre Cuite*, chap. xi.

[3] For the evidence of excavations, see Paris, *Elatée*, p. 141 ff., and *id.* in *Bull. de Corr. Hell.* 1887, p. 405 ff.; also the concluding section of this introduction.

like makers of toys for the market : *ὥσπερ γὰρ οἱ πλάττοντες τοὺς πηλίνους εἰς τὴν ἀγορὰν χειροτονεῖτε τοὺς ταξιάρχους καὶ τοὺς φυλάρχους, οὐκ ἐπὶ τὸν πόλεμον.* Plato alludes to the practice of hanging up votive objects, presumably of terra-cotta, in shrines (*Phaedr.* 230 B) : *Νυμφῶν τέ τινων καὶ Ἀχελῴου ἱερὸν ἀπὸ τῶν κορῶν τε καὶ ἀγαλμάτων ἔοικεν εἶναι.* And in the Anthology there is a poem telling how a girl about to marry dedicates to Artemis the playthings of her childhood, including her terracotta dolls (*Anth. P.* vi. 280) :

Τιμαρετα πρὸ γάμοιο τὰ τύμπανα, τήν τ' ἐρατεινὴν
σφαῖραν, τόν τε κόμας ῥύτορα κεκρύφαλον,
τάς τε κόρας, Λιμνᾶτι, κόρᾳ κόρα, ὡς ἐπιεικές,
ἄνθετο καὶ τὰ κορᾶν ἐνδύματ' Ἀρτέμιδι.

There are references to the Roman custom of presenting *sigillaria* at the Saturnalia, and Martial[1] speaks of grotesque figures, such as are so common among the later terracottas. Achilles Tatius[2] refers to clay figures of Marsyas made by *κοροπλάθοι*, and Persius[3] speaks of *pupae* dedicated by a maiden to Venus.

Nor is evidence from existing monuments altogether wanting.[4] On reliefs, paintings, and coins, figures are depicted carrying small idols (doubtless of terra-cotta) as offerings. Statuettes are seen suspended from trees or lying in shrines, as on a red-figured vase.[5] In the Berlin Museum there is a terracotta figure of Eros carrying a doll,[6] and instances might be multiplied.

To return to the controversy to which the subject has given rise, the first theory we need mention is that advanced by Welcker,[7] to the effect that the statuettes originally adorned the house of the deceased, and then accompanied him or her to the grave with the rest of the tomb-furniture. There is, however, very little evidence as yet concerning the interior aspects of Greek dwelling-houses coeval with these statuettes.

Heuzey[8] was the first to pronounce definitely for an exclusively religious or mythological signification in the statucttes, and his views are supported by Reinach, Furtwaengler, and Froehner. Originally, it is claimed, the terracottas were images of deities placed round the dead to protect him, like the Egyptian *ushabti*, which are supposed to be the precursors of the terracottas. Heuzey not only regards all veiled figures as Demeter, all groups of mother and daughter as Demeter and Persephonè, but interprets such a group as the *Ἀστραγαλίζουσαι*

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[1] xiv. 182.
[2] iii. 15.
[3] ii. 70 ; cf. Lactant. *Div. Inst.* ii. 4.
[4] See for a list, Paris, *Elatée*, p. 158.
[5] *Mon. dell' Inst.* iv. pls. 14, 18.
[6] Pottier, *Statuettes de Terre Cuite*, p. 284, fig. 90 ; see also *Jahrbuch d. arch. Inst.* 1889, *Anzeiger*, p. 89.
[7] *Alte Denkmäler*, v. p. 485.
[8] *Mon. Grecs*, 1873, p. 17, 1874, p. 1, 1876, p. 1.

(C 715, D 161) as the daughters of Pandareos (after Polygnotos). These religious types are, according to him, borrowed in later times to symbolise the life of the deceased beyond the tomb, and that such types were borrowed for ordinary human figures seems to admit of no doubt; it is, however, another question whether they were adopted for that particular reason, especially as the same series of types are found on other than tomb sites.

Furtwaengler[1] thinks that the κοροπλάσται were only makers of dolls and children's playthings, to be buried in children's tombs or offered at sanctuaries when they grew to marriageable age. He denies that the κόραι were buried with adults as treasured possessions or household ornaments. The majority of the statuettes other than toys formed in his opinion part of the tomb-furniture. He points out that the custom of placing statuettes in tombs is later than the depositing of vases, jewels, or armour, being coincident with the beginnings of Greek sculpture. The figures of seated or standing goddesses in the archaic tombs and the so-called funeral masks personify the idea of maternal instinct which also protects the dead. Demeter is the goddess most naturally associated with these ideas. The object of the grotesque and other *genre* figures so often found in archaic tombs is the pleasure and amusement of the soul. Hence in all cases there is a sepulchral relation. Later, in the fifth century, the deities become more individualised. But throughout there is a close analogy between tomb-figures and sanctuary figures, illustrating the connection between the cult of the dead and religious cults.

In the fourth century the introduction of new subjects is due more to the artistic developments of the time than to the growth of religious ideas. A gradual transition of thought becomes apparent, resulting in the secularisation of the art-types; and though originally mythological, these types and conceptions are gradually adopted for *genre* figures, whether consciously or otherwise. At the same time there is a counter-reaction in the direction of idealising ordinary human figures, seen notably at Myrina and in Sicily.

Hence the view urged by Rayet,[2] who, while regarding the Tanagra statuettes as not religious, but a true reflection of the life of the Alexandrine period, sees in them offerings made to the dead in the place of the human victims of primitive religion. The symbolism was obscured by time, and the religious rite became a mere convention, the growth of artistic taste transforming the votive figures into objects of art without a special significance. This idea however seems to belong to more primitive times than those represented by our terracottas; nor is his explanation, though containing a measure of truth, sufficiently universal in its application.

Among these conflicting views M. Pottier[3] steers a middle course, pointing out that funeral rites cannot have been the sole object of the ceramic industry,

[1] *Coll. Sabouroff*, ii. Introd.
[2] *Études*, pp. 302 ff., 320.
[3] *Statuettes de terre cuite*, p. 278.

inasmuch as there appear to have been no less than four purposes for which terracotta figures were made: for children's toys, for the decoration of *lararia*, for offerings to the gods, and for offerings to the dead. Each gave birth to a special class of terracottas; but there remain a large number of no precise character, dating chiefly from the fourth century, when the industry was influenced by sculpture and other arts, and the range of subjects was extended to include human life in all its aspects. He also dwells on the importance of studying temple- and tomb-furniture in this connection, and on the close union between votive and funeral uses. A few of the tomb terracottas undoubtedly related to the cult of the dead, such as the funerary Erotes and Sirens found at Myrina; so again on temple-sites images of the local deity appear. But though votive objects are found in tombs, funerary figures are never found n temples. The choice in each case was determined not by the nature of the object so much as by the buyer's intention, wherein lay its real value, as in modern religious offerings. Hence there were *ex-votos* for all purses and tastes; hence too the repetitions of figures from the same mould found both in tombs and temples, and the prevalence of certain popular types. The same principle would no doubt apply to bronze figures and the other miscellaneous objects found in tombs. Hence M. Pottier deduces the working theory that the significance of the terracottas was given to them by the buyer, who would decide for himself whether he offered them to his favourite deity or deposited them in the tomb of some relative.[1]

TYPES AND SUBJECTS.

On the question of types [2] there is first of all to be considered the fact that a type which was mythological at one period ceases to be so at another, or at any rate is transformed by some slight alteration of details or omission of an attribute. Thus the seated figure of an earth-goddess or Γῆ Κουροτρόφος of a Rhodian tomb becomes the nurse and child of the fourth century at Tanagra, while the archaic standing type of a Persephonè holding a fruit or flower, requires little but the omission of her Chthonian head-dress to transform her into the *κόρη* or girl type of the Hellenistic age.

In the primitive terracottas of Cyprus, Rhodes, and Boeotia the art of the coroplast is hardly as yet differentiated from that of the potter; the tendency is to combine the vase-idea with the statuette-idea, making the object to serve a double purpose. But for the present Catalogue the principle has been adopted throughout that where the plastic element preponderates over the ceramic, or the

[1] Cf. also Paris, *Elatée*, p. 160 ff., and his deductions from the finds at Elateia. A résumé of all the earlier theories is given by M. Pottier in Chap. xii. of his book.

[2] An exhaustive classification of all known types of terracotta statuettes will be given by Dr. F. Winter in his forthcoming work published by the German Archaeological Institute. In view of this it has not been thought necessary to attempt a detailed account in the present volume.

ornamental over the utilitarian, the object in question is to be regarded as a figurine rather than as a specimen of pottery.

In the Bronze Age these efforts to reconcile ceramic methods with plastic forms are most clearly illustrated by the series of vases in the form of oxen (A 6, 24 ff., 41 ff.), in which the vase-element is limited to the handle and filling-hole on the back of the animal, and the transformation of its muzzle into a spout. These oxen are made in what has been termed "base-ring ware," a dark-coloured gritty clay without glaze, on which stripes are painted in "matt" white, exactly as they are on the pottery found in the tombs with them.[1]

The earliest beginnings of the statuette proper show a very limited range of ideas. As in marble, bronze, and wood, so also in clay the type of the female deity reigns supreme. The primitive Hellenic type of goddess adopts two forms, both evidently derived from an original in wood, the board-form or *σανίς* and the column form (*κίων* or *ξόανον*), which find their parallels in sculpture in the dedications of Nicandra at Delos and Cheramyes at Samos, and some of the early figures from the Athenian Acropolis.[2] In both these types the limbs are either completely wanting, or of the most rudimentary description, while the figure generally terminates below in a spreading base.

At Cameiros in Rhodes both flat and columnar figures are found (see the series B 134 ff.), but the features often exhibit a well-developed archaism. On the mainland of Greece the columnar types with wing-like arms and amorphous heads are confined to the Mycenaean age, and in the succeeding "Geometrical" period the board-like types known by the modern name of *παπποδες*[3] rose into popularity at Athens and Tegea, and above all in Boeotia. This board-like type is found in two varieties, the standing and the sitting form, of which the latter is seen in its most rudimentary stage in one or two figures in the round from Maroni, Cyprus (A 40), where the figure squats awkwardly, having a mere support at the back instead of a seat. These figures are painted like Mycenaean vases. But in the Boeotian examples the sitting type is much more elaborate, and is well illustrated by B 49–50; the figure is flat and broad, and very angular, the head being extremely rudimentary, almost bird-like. From this is developed the upright form which still preserves the board-like body and spreading base, but the head shows a great advance, being modelled with much care, almost with freedom, especially the hair. Two characteristics of this type are the elaborate *κάλαθος* head-dress, and the extensive use of ornamental patterns painted on it and on the drapery, in the manner of the local vases.[4] The next stage is represented by the columnar form, as in the Cypriote terra-cottas of the seventh and sixth centuries; then the arms are first separated from the body, the feet moulded separately, and the drapery indicated.

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[1] See Myres and Richter, *Cyprus Mus. Cat.* p. 37; cf. also the so-called "owl-vases" from Hissarlik.

[2] Cf. Gardner, *Handbook of Gk. Sculpture*, pp. 113–120; Collignon, *Hist. de la Sculpt. Grecque*, pp. 122–124, 164.

[3] From the high *κάλαθοι* which suggested to the Greek digger the head-dress of the *παππᾶς* or priest.

[4] See *Bull. de Corr. Hell.* xiv. (1890), p. 205 ff.

The two main types of archaic Greek art are the seated and the standing goddess.[1] Both have their prototype in sculpture, the former in the Branchidae figures, the latter in the Delos statue, and later in the statues of the Athenian Acropolis. What strikes us most about these types is their wide distribution and universal popularity.[2] The name of the goddess may vary with the locality, but the type remains almost identical, and the attributes show little variation.

The next type in the scale of popularity is the so-called funeral mask or bust, of which the best examples are to be found in the Rhodian series, B 235 ff. Heuzey regards them as of Oriental origin, and sees the transition from the Egyptian mummy-mask in such examples as B 378 from Sardinia. But that the funeral mask was known in Greece from the earliest times is amply proved by Schliemann's discoveries at Mycenae. The almost exclusive choice of the feminine type, as at Rhodes, seems to show that their signification was different in the archaic period. They ceased to represent the image of the dead person, and became images of the Chthonian goddess, represented under the form of a bust rising out of the soil.[3] Thus they played in the tombs the *rôle* of protection against evil influences, like the apotropaeic *oscilla* of Dionysos. At Pheneus in Arcadia Pausanias (viii. 15, 3) records an interesting ceremony with reference to a mask (*πρόσωπον*) of Demeter Kidaria, which was worn by the priest on certain occasions. The existing examples may be said to represent either Demeter or Persephonè, and there are a few bearded male types (B 77, C 293), which can be identified as the Chthonian Dionysos. Few masks of this kind, however, belong to the later period, no doubt owing to the decay of religious beliefs.

The purely divine and mythological types of the archaic period which are not included in the above category are not many. Few of the Olympian deities are represented, and subjects having reference to Greek legend are practically confined to the reliefs. In the terracottas of Cyprus and Sardinia an Orientalising type of deity representing Aphroditè-Astartè sometimes occurs (as A 91), but most of the Aphroditè types are hardly to be differentiated from Artemis, Demeter, or other goddesses, except by an attribute, such as a deer or kid or a pomegranate-flower. The same remark applies to the later terracottas from Achna and Larnaka (A 241 ff., 261 ff.). One exception, however, is seen in a small group of figures, clearly Oriental in origin, and found in Ephesus, Rhodes, Naucratis, and Sardinia. It is that of a nude goddess, with hands placed on her breasts, feet together, and hair arranged in Egyptian fashion, within a sort of rude shrine.[4] These figures may represent child-birth offerings.

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[1] See Heuzey, *Cat. des Figurines ant. du Louvre*, pp. 84 ff., 226.

[2] For an Asiatic parallel, cf. Heuzey, *Figurines ant. du Louvre*, pl. 11, fig. 1, from Amrit in Phoenicia.

[3] Cf. the Persephonè and Gaia types common on Greek vases; also Paus. ii. 11, 3.

[4] Cf. B 117, B 159–163, B 327, B 377; also A 149 from Cyprus; and see *Annual of British School*, 1898-99, p. 82, and *Naukratis I.* p. 40. C 585 and C 615 are later examples.

The Athena and Poseidon (B 78–79) belong to a series of figures of deities said to have been found at Malesina, in Locris, which are quite unique among archaic terracottas; and several examples of the Criophoros type (*e.g.* B 410) may be identified as Hermes, who may also be intended in the equestrian figure B 257. Heracles occurs once or twice (B 256, 286, 335), and a Centaur in A 227 from Cyprus. The nymph Cyrenè is certainly to be seen in the figure B 359 from Carthage.

Among miscellaneous feminine types are the *hydrophoros*, or girl carrying a water-pitcher, the woman riding on a mule, horse, or other animal, with which may be combined the later type of Aphroditè riding on a goose, and lastly the woman nursing a child. Originally, as in the primitive Cypriote figures, a personification of Γῆ Κουροτρόφος, or Earth as the Nursing Mother, this latter type is continued in numerous examples down to the figures of a mother nursing her child from Tanagra (*e.g.*, C 278, C 280). Both seated and standing varieties of the type are found at all periods, and sometimes it is duplicated, as in certain late and rude examples from Southern Italy, by a principle not uncommon in Greek art. In like manner the coarse, grotesque figures of nude women, which do not occur before the fourth century, were originally religious in their import, either having reference to the Eleusinian mysteries and the story of Demeter or else being offerings for successful delivery in child-birth. But these, instead of being idealised, tend in the opposite direction, to realism and vulgar caricature. The series of dolls with jointed limbs, on the other hand, merely represent children's playthings, and were never at any time devoted to any other purpose.

Male types, at all times rare, are especially so in the archaic period. Almost the most popular is that of the horseman, particularly in Cyprus. The evolution of this type in Cyprus and Greece has been traced by M. Jamot.[1] Examples of a primitive kind have been found at Amathus, Curium, Dali, etc., in Cyprus, at Halicarnassos, and at Naucratis. A more refined archaism is to be noted in B 26 from Athens. In other varieties the man rides on a mule or swan, or even tortoise, and he is frequently quite youthful.

Another type which appears in several forms is that of a squatting or crouching figure, usually treated with some measure of grotesqueness. One form of this in which the figure stands with bent knees, placing his hands on his protruding stomach, is doubtless originally derived from the Egyptian Ptah-Socharis; in another the figure assumes the form of a bearded Satyr squatting on his hams with knees drawn up; this latter is found in Athens, Melos, Rhodes, and Sardinia. In a third variety a nude boy, negro, or grotesque figure is seated on the ground with one leg drawn up, the other bent under him; this last type is best illustrated from the Rhodian terracottas. Finally, there is the reclining

[1] *Bull. de Corr. Hell.* xiv. (1890), p. 217 ff.

male figure, of which also examples occur at Rhodes, sometimes characterised as Heracles or a Satyr, but usually representing the heroified dead. This type is most fully developed at Tarentum, in numerous terracottas representing the well-known subject of the Sepulchral Banquet, here combined with the cult of the Chthonian deities (see below, p. xlvii.).

In the fine and later periods, from the fourth century onwards, the standing or seated feminine figures are still by far the most prominent. The change, however, which has taken place, from mythology to *genre*, has been described by M. Pottier as an evolution rather than a revolution, brought about by artistic not religious considerations. The possible varieties of the feminine standing types may be best studied in the Tanagra figures, which include women or girls in every variety of pose or attitude. In most cases the arms are more or less concealed by the himation which is drawn closely across the figure, and the hands are not visible; but in many others a fan, mirror, wreath, or mask is held in the one hand, the other being employed to hold the edges of the draperies together. Some lean on a column; others play with a bird. In a word, we have the typical Greek matron and young unmarried girl; the life of the γυναικωνῖτις in all its aspects.

The seated types follow much on the same lines, but are more rare; the chair or throne of the archaic period is supplanted by a rocky base which at once adds picturesqueness to the conception and an appearance of stability and freedom to the figure.

Among miscellaneous feminine types of the Hellenistic period, besides those already mentioned as having come from archaic originals, are those of women playing musical instruments or dancing, or engaged in other pursuits, such as the game of knucklebones. Of the last-named the best instance is the beautiful group from Capua (D 161), and there is another from the Cyrenaica (C 715). The group of one woman carrying another on her back was formerly interpreted as a reflection of the *Catagusa* statue by Praxiteles; but, since it has been shewn that that word in Pliny must be differently explained, the type is now generally recognised as having reference to the game of ἐφεδρισμός. The dancing woman type is best illustrated by two graceful figures from Eretria (C 202 and C 207); it is also popular in the Cyrenaica, Sicily, and Southern Italy. Several figures in the Canosa series (D 102 ff.) seem to be represented in an attitude of prayer.

Of Goddesses and mythological subjects there are a fair number, except at Tanagra, where they are very rare. The Chthonian deities are not now often found, but there are some curious types of Persephonè from the Cyrenaica, wearing a high head-dress and elaborate breast ornament; also various archaistic imitations of the hieratic types (C 701, 703, 705 from the Cyrenaica, D 234 ff. from Southern Italy). As in sculpture and vase painting, Aphroditè now becomes the most prominent among the female deities, and it is possible that not a few of the later statuettes are reflections of well-known statues, such as C 685 from Thapsus, and D 288, which recall the Cnidian type and the Anadyomenè,

or D 88, which reproduces the crouching type of Aphroditè in her bath.[1] Artemis and Athena appear occasionally, but Nikè is perhaps the most popular figure next to Aphroditè. She plays however little more than the part of a female Eros in many cases.

Among the male gods the conditions remain much the same as before. Zeus appears for the first time, being especially popular at Smyrna, and isolated instances of Serapis and Asklepios are found. Hermes does not occur so often as might have been expected, but we may catch a reflection of a famous statue in the Satyr with a bunch of grapes (C 406), which appears to be an instance of a tendency observable at Myrina, to imitate or caricature well-known works of art. Nor is Dionysos to be met with except occasionally, and Satyric subjects are practically confined to reliefs and small objects such as masks.

The one deity who really seems to have caught the popular taste in terracotta is Eros; nor need this surprise us in the Hellenistic age. Standing, seated, flying, or riding on animals, the types are innumerable, and found all over the Mediterranean countries, some of the best examples being those from Eretria, which vary from the Praxitelean conception of C 199 to the veritable Pompeian *Amoretti* of C 191–196 and C 287–289. The type of Eros riding on an animal such as a horse, dog, or swan, is chiefly found in the Cyrenaica and Southern Italy; in many cases an ordinary boy is substituted for Eros.[2]

As noted above, the Hellenistic artist felt the necessity for a feminine counterpart to Eros, which was readily supplied by the transformation of Victory into an appropriate partner for the god who was *ἀνίκατος μάχαν*.[3] This has been recognised as the true interpretation of the girl companion of Eros who was formerly called Psychè, a conception now known to be post-Hellenistic in origin.[4] Groups of these two figures in loving embrace are often found in Sicily, and there is a beautiful example from Eretria (C 198).

At the period when most of the Tanagra statuettes were produced, the popularity of Eros was hardly assured; on the other hand ordinary boy-types, both seated and standing, are more common here than elsewhere. Many of these figures are of large size, and distinguished by wearing a petasos and short loose shirt or outer garment.

Generally speaking, in all fabrics of the Hellenistic period the subjects are of the same character; local peculiarities, due to various influences, such as may be noted at Naucratis or in Sicily, are discussed when necessary under the heading of each site in the next section.

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[1] On reproductions of famous statues in the terracotta figurines, see Pottier and Reinach, *Nécropole de Myrina*, p. 159 ff. Perhaps the best instance is the Diadumenos published in *Journ. Hellen. Stud.* vi. pl. 61, p. 243 ff.

[2] Cf. the series of bronze statuettes, *Brit. Mus. Cat.* 1177 ff.

[3] Soph. *Antig.* 781.

[4] See Petersen in *Röm. Mittheil.* xvi. (1901), p. 57 ff.

CLASSIFICATION AND PLACES OF MANUFACTURE.

The contents of this volume extend chronologically from the Bronze Age down to the Roman Empire; geographically they are distributed from Babylonia to the Balearic Islands, and from the Crimea to North Africa. The whole collection has been divided in classes each marked by a letter:

A. Terracottas from Cyprus. Although covering a considerable period, from about 1000 B.C., or earlier, down to 200 B.C., the Cyprus terracottas have been grouped in a distinct class. With them is included a small series of terracottas of similar style from Syria (A 451–468).

B. Archaic Greek Terracottas, from the Mycenaean period onwards, found on classical sites, Hellenic or Italian; to which is added a small collection of archaic Etruscan terracottas.

C. Greek Terracottas of the Finest Period, found in or near the basin of the Eastern Mediterranean. The geographical order from Athens to Tanagra, and thence through Asia Minor to the inferior and late specimens of Northern Africa, follows the line of development and degeneration.

D. Italian Terracottas of the Fine and Later Periods. While on Greek sites the finer specimens prevail, in Italy the reverse is the case, except that among the Roman mural reliefs we find some of the most favourable specimens of Graeco-Roman art in existence.

E. Moulds, stamps, and seals.

1. CYPRUS.

The Cyprus terracottas[1] fall into three periods:—

I. Bronze Age, down to about 800 B.C.	Catalogue A	1–56.
II. Graeco-Phoenician or archaic, 800–400 B.C.	„	59–240.
III. Hellenic and Hellenistic, 400–100 B.C.	„	241–450.

Those of the Bronze Age tombs are of a very rudimentary type, mostly a female figure resembling the primitive marble idols of the Cyclades, and a bull or ox in the form of an *askos*.[2] Sometimes the former seem to represent a primitive type of the Κουροτρόφος or "Nursing-mother" goddess, in which case they hold an infant in their arms. They are found in tombs with Mycenaean and local hand-made pottery at Enkomi, Curium, Maroni, and elsewhere. The oxen are made of the same fabric and decorated in the same manner as the local "base-ring" ware.

[1] For a fuller account of the terracottas from Amathus, Curium, and Enkomi, the student is referred to the Museum publication, *Excavations in Cyprus*, pp. 26, 70, 111; for Cyprus terracottas in general, to Heuzey, *Cat. des Fig. ant. du Louvre*, i. p. 113 ff.

[2] Cf. Myres and O.-Richter, *Cyprus Mus. Cat.* p. 27.

The next period shews, if not a great development of skill, at any rate a much greater variety of type, obtained not only from tombs, as at Amathus, Larnaka, and Salamis, but on the sites of sanctuaries, as at Achna and Voni. Some were therefore votive, others funerary; but the same types recur in both classes, as so often in the case of Greek terracottas (see p. xxvi.). Funerary figures of the deity or votary types may be intended to secure the continuance of divine protection in the tomb; others again merely form part of the tomb furniture like the pottery and other contents. The commonest types are figures of warriors and men on horseback, probably regarded as a sort of escort for the deceased; figures of animals, especially horses and birds, or inanimate objects such as boats,[1] carts, or chariots, are also exceedingly common.

In many of the figures of deities Oriental influence is strongly marked, as in A 91 from Larnaka, and others from the semi-Phoenician sites of Kition and Amathus. From the latter we have actual Oriental deities such as Osiris, Ptah-Socharis, Bes, and a Babylonian wind-god; but the style is never exclusively Assyrian or Egyptian, rather a blending of the two, as is usual in Phoenician art. On the other hand, the Oriental influence is very partial, and Cypriote art at this period may be generally regarded as a compound of Greek and Phoenician (*i.e.* Egyptian *plus* Assyrian) elements, in which one or the other usually predominates. Heuzey[2] indeed makes a careful distinction between the "pseudo-Assyrian" and "pseudo-Egyptian," instances of the former being A 106 from Salamis and A 232 from Dali; of the latter, the series A 151–155 from Amathus.

A curious series of terracottas from the more Hellenic site of Salamis is almost entirely subject to Assyrian influence. The figure A 106 is Assyrian not only in details, such as the treatment of the hair, but in general appearance; and the fragments of drapery, A 107–119, are visibly influenced from the same quarter, though some of the patterns are purely Greek, and one is a rare instance (for Cyprus) of a subject from Greek mythology, namely Theseus slaying the Minotaur. They recall the statement of Athenaeus (ii. 48 B) that Akesas and Helicon of Salamis were masters in the art of embroidery. Only partial attempts can be made at the reconstruction of the complete figure, which must have been of colossal size, but the painted fragments seem to be mostly from a cuirass or tabard-like garment fitting loosely over the body and decorated with bordered panels and fringes. Similar figures have been found at Tamassos, and their date is probably early in the sixth century B.C.[3]

The hieratic figures from Achna (A 59–89) present many curious details of costume and jewellery, with strong local characteristics, especially in the costume and head-dress; but several of the types (*e.g.* A 62, A 74 ff.) are Hellenic in origin (see p. xxx., and cf. B 212, B 203 ff.). The upper and under chiton with the long fringed stole hanging down in front, and the thick turban-like head-

[1] E.g. A 50–51, A 201 ff. For the possible connection of these with the story of Kinyras and his *δστράκινος στόλος*, see *Excavations in Cyprus*, p. 113.

[2] *Cat. des Fig. ant. du Louvre*, i. pp. 64, 69, 151, 171.

[3] See also *Journ. Hellen. Stud.* xii. (1891), p. 147 ff.

dress are doubtless characteristic of priestesses, while the pendants of ornaments which hang over their breasts are intended for the *insignia* of the goddess who is thus particularised. The latter are in the form of plain round discs or twisted cords from which hang groups of *insignia*, consisting of small anthropomorphic images, temple-key-rings, and conical seals with swivels.[1] Some of these figures wear ear-caps, covering the ear, and ornamented with balls along the edge, while others wear earrings and necklaces of most elaborate form. It is curious to note that among the Rhodian terracottas there are some examples of this type (B 129–132) undoubtedly imported direct from Cyprus; another (B 325) was found at Naucratis.

In some of the terracottas from Dali, Curium, and Poli there can be traced a strong influence of archaic Hellenic art, which is also illustrated by the finds of Attic vases, at least on the two latter sites. Instances of this are to be seen in A 227 from Curium, A 228 from Poli, and A 231 from Dali.

In the third or Hellenic period the types of the preceding age are largely retained.[2] Hitherto the chief source of them has been a shrine of Artemis Paralia, on a hill known as Batsalos, on the south-east side of the salt lake near Larnaka. Mr. Colnaghi, who was the donor of our series (A 261–396), says:[3] "The find runs along the edge of a low hill parallel to the salt lake, on its eastern side. It was first accidentally discovered by the Vicomte de Maricourt, brother of the French Consul. There are traces of a line of wall, behind which the hill gradually slopes up to a small tumulus, evidently artificial." General L. di Cesnola excavated similar terracottas here later (see *Cyprus*, p. 50 ff.) although he describes the site as on the south-west of the lake. He identified it with a shrine of Demeter Paralia, from a misreading of an inscription, which refers to Artemis. The type of goddess which is most common is not however certainly Artemis, but combines the characteristics of that deity with those of Aphroditè, Demeter, and Kybelè. This series of statuettes is Hellenic rather than Cypriote in style, and several, such as A 261, appear to be Greek work of the fifth century. There are similar figures among the later examples from Achna (*e.g.* A 241), but otherwise the style is almost peculiar to this site. M. Pottier[4] considers that these Larnaka figures are the best examples we possess of the "Grand Attic" style of the fifth century; he explains this sudden and unexpected appearance of an Attic school of *coroplastae* in Cyprus by supposing that the moulds were exported from Athens for the use of Cypriote craftsmen. Some of the figures are, however, more of Tanagraean or Asia Minor style than Athenian (cf. A 349. 371–376).[5]

[1] Cf. O.-Richter, *Kypros*, p. 307.

[2] This is clearly seen by comparing the two series from Achna, A 62–89 with A 241–260.

[3] Letter to Mr. Newton, dated 5 July 1865.

[4] *Statuettes de terre cuite*, p. 66 ff.

[5] See on the subject of the Larnaka finds, O.-Richter, *Kypros*, p. 315 ff., and pls. 204, 205, 207, 208; Myres in *Journ. Hellen. Stud.* xvii. (1897), p. 170, and in *Cyprus Mus. Cat.* p. 6; Heuzey, *Cat. des Fig. ant. du Louvre*, p. 163, and cf. *id. Figurines*, pls. 15, 16, 16 *bis*.

2. GREECE.

In Hellas proper, we find that in its chief artistic centre, Athens, there was a decided preference for painted vases over terracotta figures, both for tomb-furniture and for votive purposes, whereas at Tanagra the opposite was the case. It is, however, at Athens that almost the only existing specimens of the period of finest art have been found. The charming figure of Ganymede (C 14), probably intended as a model for a bronze statuette, is perhaps one of the best.[1] At the other extreme Athens has yielded figures of the Mycenaean and Dipylon styles. The ordinary archaic seated and standing types of goddesses are fairly well represented, but are not so common as toys, dolls, and grotesques ; in fact, these are commoner at Athens than anywhere except Tanagra. Many archaic specimens were found on the Acropolis among the votive objects, amounting to about 5,000 in all, of which 300 were Mycenaean, the rest being archaic seated or standing types (the latter numbering about a thousand) or "funeral masks."[2] Other finds have been made on the site of the Asklepieion[3] ; at Eleusis, where the masks were very popular ; and at Megara, where Hellenistic types occurred.[4]

In the island of Aegina terracottas have been found, though not in great numbers. The Museum possesses two or three archaic figures of some interest, including a supposed Demeter Damia, and a spinning implement (*ἐπίνητρον* or *ὄνος*) adorned with figures in relief (B 80, 82) ; also a number of brightly-coloured children of late date (C 32–41).

Corinth, like Athens, is not remarkable for the number or quality of its terracottas, being, in the sixth century at any rate, pre-eminently a vase centre. Dolls and other toys have been found here, and also statuettes of a Tanagraean type, distinguished by the round moulded plinths on which they stand ; but in many cases the alleged provenance from Corinth must be received with caution.[5]

Few sites in the Peloponnesus have yielded terracottas in any quantity, but the remains of ceramic architecture from Olympia (p. xvi.) must not be overlooked. Two famous temple sites in Arcadia, those of Tegea and Lycosura, have, however, been very fruitful in votive statuettes. The Museum possesses a small series from the former (B 37–46), the first eight of which are very primitive goddess-types. They were found in 1861 on a site which probably represents a sanctuary of Demeter and Persephonè (cf. Paus. viii. 53, 7, with Frazer's commentary, iv. p. 440). Fragments of primitive and more developed terracottas were found together indiscriminately, some 1,500 in all, and it is

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[1] Cf. also Heuzey, *Atlas des Figurines du Louvre*, pl. 18, fig. 4 ; Stackelberg, *Gräber der Hellenen*, pl. 58 ; and Pottier, *Statuettes de terre cuite*, chap. iv.

[2] See Winter in *Jahrbuch d. arch. Inst.* viii. (1893), *Anzeiger*, p. 140 ff.

[3] Among the contents of the *favissae* of this shrine, the inventory of which has been preserved (*Bull. de Corr. Hell.* ii., 1878, p. 419), *τύποι καταμακτοί* or hand-made models in terracotta are mentioned.

[4] Pottier, *op. cit.* p. 120.

[5] On Corinthian terracottas, see Wilisch, *Altkorinthische Thonindustrie*, p. 104.

probable the former are mostly, if not all, of comparatively recent date, the primitive method being retained on hieratic grounds.[1]

In Boeotia, not far from the borders of Attica, is the now justly celebrated Tanagra. Its importance as an art-centre had been little suspected until the last thirty years, although Pausanias[2] speaks of the district round Aulis (which was connected with Tanagra) as inhabited by a sparse population of γῆς κεραμεῖς. But the accidental discovery in the winter of 1873 of a few tombs on this site was destined to overshadow all previous finds. A rush of explorers to the site resulted in the opening of some thousands of similar tombs, and the finding of many thousands of statuettes of this entirely new class, the attractiveness of which at once captivated the public taste.

Amid the indiscriminate digging which followed there was a complete absence of any system of recording the whole contents of the tombs. In the end, however, the Athenian Archaeological Society was enabled to explore the site methodically.[3] The chief result was that the vases found with the best statuettes were not painted, but were mostly of ribbed or moulded black-glaze ware. On the other hand, where painted vases were found they were only accompanied by a few figures of archaic type. These facts are important for the dates of the statuettes.

The Tanagra finds cover three periods or rather styles: (1) Primitive board-like figures (*σανίδες*), painted in the manner of the Boeotian geometrical vases, with linear patterns (cf. B 54–58).[4] Similar figures have been found at Thebes and Thisbè (B 49–50). The commonest type is a female deity, standing or seated, wearing a high *calathos*, the arms rudimentary and no lower limbs, the body terminating in a plain base. These figures, like the contemporary vases, date from the seventh century B.C.

(2) Late archaic terracottas, chiefly the so-called sepulchral masks, and toys, found in children's tombs, *e.g.* figures on horseback, Satyrs, apes, and other animals, of the fifth century B.C. The almost entire absence of examples of the best period of art (B.C. 450–350), is even more remarkable here than at Athens, but is probably due to the preservation of archaic moulds.

(3) The Tanagra figures *par excellence*. Altogether homogeneous in style and character, it is uncertain whether they belong to a short and clearly defined epoch or to a longer period of little change or development. The conceptions reflect rather the Hellenistic age than the fourth century and the School of Praxiteles. The vital difference between the Tanagra terracottas and Greek

[1] See *Nuove Memorie dell' Inst.* 1865, p. 72 ff.; *Gazette Archéol.* 1878, p. 42 ff.; *Athen. Mittheil.* 1879, p. 170; Martha, *Figurines en terre cuite*, p. xi.; *Gazette des Beaux Arts*, Aug. 1866, p. 108.

[2] ix. 19, 8. Heracleides (Müller, *Frag. Hist. Graec.* ii. p. 257, § 8) describes Tanagra as πόλις ἀργιλλώδης.

[3] A good account of these excavations, with a description of the tombs, is given by Kekulé, *Thonfiguren aus Tanagra*, p. 10 ff.; see also Rayet, *Études*, p. 275 ff.

[4] See Boehlau in *Jahrbuch. d. arch. Inst.* iii. (1888), p. 342 ff.; also *Bull. de Corr. Hell.* 1890, p. 205 ff., and *Monuments Piot*, i. p. 21 ff.

sculpture of the best period is that the former aim chiefly at mere grace of movement, and exemplify a tendency to taper upwards from an enlarged base, the effect of which though graceful and elegant, lacks the beauties of the better proportioned statues.

It may then be asked, whence did the *κοροπλάσται* of Tanagra draw their inspiration? The answer is: probably from painting. In the fourth century there was an important school of painting in Boeotia, represented by the names of Nicomachos and others. We may still see their influence reflected in Pompeian frescoes of the second and third styles, where figures presenting a close parallel to the Tanagra terracottas often occur.

Many details tend to show that the Tanagra figures must be placed in the time of Alexander the Great and his successors, *i.e.* the beginning of the Hellenistic age (B.C. 350–200).[1] One such feature is the treatment of Eros, which is undoubtedly post-Alexandrine rather than Praxitelean. Another is the use of a fan and the wearing of a large shady hat by women. The fan is a luxury doubtless introduced from the East in the fourth century; it only appears on the later painted vases. The hat was worn by women as early as the fifth century, but only when travelling,[2] whereas in the Tanagra figures it forms part of the every-day costume. It is also found on Pompeian paintings. In the terracottas from Myrina, to be discussed later on, Hellenistic characteristics are even more strongly marked, and the figures are altogether freer from ancient traditions; they are certainly as a whole later than those of Tanagra, and hardly earlier than the second century.

The description given by the third-century traveller Heracleides[3] of the women of Thebes would apply equally well to those of Tanagra, as we see them in the statuettes, and is worth quoting in full: *Αἱ δὲ γυναῖκες αὐτῶν τοῖς μεγέθεσι, πορείαις, ῥυθμοῖς εὐσχημονέσταταί τε καὶ εὐπρεπέσταται τῶν ἐν τῇ Ἑλλάδι γυναικῶν.....τὸ τῶν ἱματίων ἐπὶ τῆς κεφαλῆς κάλυμμα τοιοῦτόν ἐστιν, [ὥστε] ὥσπερ προσωπιδίῳ δοκεῖν πᾶν τὸ πρόσωπον κατειλῆφθαι· οἱ γὰρ ὀφθαλμοὶ διαφαίνονται μόνον, τὰ δὲ λοιπὰ μέρη τοῦ προσώπου πάντα κατέχεται τοῖς ἱματίοις. φοροῦσι δ' αὐτὰ πᾶσαι λευκά. τὸ δὲ τρίχωμα ξανθόν, ἀναδεδεμένον μέχρι τῆς κορυφῆς. ὃ δὴ καλεῖται ὑπὸ τῶν ἐγχωρίων λαμπάδιον. ὑπόδημα λιτὸν, οὐ βαθύ, φοινικοῦν δὲ τῇ χροιᾷ καὶ ταπεινόν, ὑσκλωτὸν δὲ ὥστε γυμνοὺς σχεδὸν ἐκφαίνεσθαι τοὺς πόδας.*

Other sites in Boeotia where terracottas have been found in tombs are Thebes, Thespiae, Anthedon, Thisbè, and Lebadea. The Museum possesses archaic and later examples from Thebes, and one or two good specimens from Thespiae and Anthedon.[4] Three sanctuary sites may also be mentioned as having yielded terracottas: the temple of Apollo Ptoös at Acraephiae; the

[1] See Furtwaengler, *Coll. Sabouroff*, ii. p. 17, and Pottier, *Statuettes de terre cuite*, p. 108 ff. The latter would place their beginning somewhat earlier.

[2] Cf. the well-known line in Sophocles, *Oed. Col.* 314.

[3] Müller, *Frag. Hist. Graec.* ii. p. 259, § 17; cf. *Bonner Studien*, p. 58 ff.

[4] The Ganymede type (C 181, 182) is Athenian, not Boeotian; it is also found in Locris.

sanctuary of the Cabeiri at Thebes[1]; and the sanctuary of Athena at Elateia.[2] The last-named was very rich in votive terracottas.

In the neighbouring district of Locris finds have been made in tombs at Livanatais (Atalantè) and Malesina (Halae),[3] but they are of inferior merit, and chiefly repetitions of one or two types.

In Phokis the only site worth mentioning is Exarchos (Abae and Hyampolis) where a fine Demeter mask has been found.[4] In Northern Greece the sites are few and far between; but terracottas have been obtained in Acarnania and at Amphipolis. On the latter site the French School excavated a large number, mostly representing Atys, in 1896 (cf. C 400 and *Bull. de Corr. Hell.* xxi. (1897), pls. 5–8, p. 514). Further yet to the north-east is Kertch (Panticapaeum) where a considerable number of inferior provincial specimens of the third century B.C. have been excavated, chiefly during the Crimean War, and for the Russian Government. As is the case with the painted vases they present close parallels with the terracottas of the Cyrenaica.[5]

Among the Ionian islands, Corfu has yielded many archaic and later terracottas, but none of special importance.[6] Those in the Museum from the Woodhouse Collection are not certainly all from Corfu. There are, also, a few terracottas from the neighbouring island of Leucas.

During the last ten years the systematic excavations of Americans and Greeks at Eretria have brought Euboea into prominence as a centre of ceramic art[7]; that site has yielded not only vases, archaic and later, of probably local fabric, but also many terracottas rivalling in merit those of Tanagra and Myrina. Eretria terracottas undoubtedly have a style of their own, with a preference for ornate and lifelike compositions, such as dancing girls, flying Erotes, or *genre* subjects. The beautiful flying Eros of Praxitelean type (C 199), though some doubts have been cast on its genuineness, is one of the finest conceptions of fourth-century art in this material. On the whole the Eretria terracottas have more in common with Myrina than Tanagra, and are truly Hellenistic in spirit.

Among the Cyclades, Delos and Melos are almost the only sites for terracottas, the former being all votive,[8] the latter found in tombs and chiefly of the archaic period (for the reliefs, see above, p. xxi.).

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[1] *Athen. Mittheil.* xv. p. 355 ff.

[2] Paris, *Elatée*, pp. 139 ff. 259 ff.

[3] Martha, *Figurines de terre cuite*, p. x., pl. 7; *Bull. de Corr. Hell.* iii. (1879), p. 214.

[4] *Bull. de Corr. Hell.* x. (1886), pl. 10; Paris, *op. cit.* p. 171.

[5] See Pottier, *Statuettes de terre cuite*, p. 143 ff.

[6] Cf. *Bull. de Corr. Hell.* xv. (1891), p. 1 ff.

[7] See Bienkowski in *Journ. Hellen. Stud.* xv. (1895), p. 211. The clay of Eretria is described as follows by Pliny (*H. N.* xxxv. 192): "namque est alba et cinerea . . . . probatur mollitia et quod si aere perducatur, violaceum reddit colorem." Similarly Dioscorides, *περὶ ὕλης ἰατρικῆς*, v. 170: *τῆς Ἐρετριάδος γῆς ἡ μέν ἐστι λευκὴ ἐπιτεταμένως, ἡ δὲ σποδοειδής· ἀρίστη δὲ ὑπάρχει ἡ τῇ χρόᾳ σποδίζουσα καὶ μαλακὴ ἄγαν, πρός τε χαλκώματα ἑλκυσθεῖσα γραμμὴν ἰώδη ἀποφερομένη.*

[8] *Bull. de Corr. Hell.* 1880, p. 31, 1882, p. 312.

3. Asia Minor and Islands.

On the mainland of Asia Minor there are several sites where terracottas have been found, *e.g.*, the Troad, Pergamon, and Smyrna. But Asia Minor provenances are notoriously uncertain, and as the different fabrics have not yet been clearly distinguished, a scientific classification remains unattempted.[1]

The chief centre has been Myrina in the Eleatic gulf. It was there that MM. Pottier and Reinach set on foot excavations in 1880, which they continued until stopped by the new Turkish law in 1884. The results were published in two volumes in 1887.[2] Excavations were subsequently continued by the Athenian Archaeological Society. The following results have been obtained from the excavations :—

(1) Technical details. Nine varieties of clay were noted, but the differences were not sufficiently great to prevent the recognition of a distinct Myrina clay, as compared, for instance, with that of Smyrna or Pergamon. On the whole the technical processes are similar to those in vogue at Tanagra.

(2) Subjects. Divinities clearly distinguished by attributes are remarkably numerous. Eros and Aphroditè are by far the commonest, then Nikè (a sort of feminine Eros), Dionysiac figures, and Demeter. Hera, Athena, Apollo, and Hermes each occur once, but Zeus, Poseidon, and Ares are absent. The Erotes are either mythological and funerary, or fanciful and decorative, as on Apulian vases. There is a great preponderance of actors, grotesques, and caricatures. Many mythological types are adopted for *genre* subjects,[3] *e.g.* Demeter and Persephonè, for a "mother and daughter" group. Funerary subjects are common, such as the draped Eros with reversed torch (Brit. Mus. C 535, 536), Sirens, or funeral banquets.

(3) Style.

(*a*) Preservation of ancient types by persistent traditions, subordinated to religious motives.
(*b*) General influence of Hellenistic art.
(*c*) Free reproduction of the motives of well-known sculptures.[4]
(*d*) Direct influence of the Asiatic schools of sculpture.[5]
(*e*) Direct borrowing of types and even moulds from Tanagra.[6]

(4) Inscriptions. Names of artists are often found incised on the backs of statuettes, such as Diphilos (cf. Brit. Mus. C 537).[7]

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[1] See on the subject, Froehner, *Terres cuites d'Asie Mineure*; *Gazette Archéol.* 1879, p. 194; *Gazette des Beaux Arts*, xviii., 1878, p. 364; Reinach, *Esquisses archéologiques*, p. 215; and *id.* in *Classical Review*, ii. (1888), pp. 119, 153. M. Reinach regards Smyrna, Myrina, Kyme, Pergamon, and Erythrae, as the only trustworthy provenances. He would presumably include temple sites such as Halicarnassos and Knidos.

[2] Pottier and Reinach, *La Nécropole de Myrina*, text and plates, *q.v. passim* for the following account.

[3] See Veyries, *Les eriophores grecs*, p. 35.

[4] See Pottier, *Statuettes de terre cuite*, p. 175 ff.

[5] *Ibid.* p. 181.

[6] Pottier and Reinach, i. p. 154 ff.

[7] Pottier, *op. cit.* p. 183.

5. General results. The date of the tombs is fixed by the coins, which range from Alexander, Lysimachus, and Ptolemy to Germanicus. Most of the tombs are of the intermediate period, from 200 B.C. to the Christian era. It was noted that women's tombs generally contained statuettes of Aphroditè and Eros, Demeter, Nikè, and ordinary feminine types; in the tombs of men were found Dionysos, Heracles, and male and female statuettes in equal proportions; in children's tombs, Eros, figures of children, toys, and knucklebones.

The British Museum possesses some twenty statuettes with the alleged provenance of Myrina, all of recent acquisition (C 519–540). In style and subject they compare closely with those published by MM. Pottier and Reinach, and the provenance generally seems well attested.

In the Smyrna terracottas [1] the clay is red, and much mixed with mica, a characteristic of all Asia Minor clays. The backs are modelled, and vent-holes are usually wanting; they are seldom coloured, except that red is used for the faces of grotesque figures, but are frequently gilded throughout. Many bear evidence of having been intended as models for bronze statuettes, or are at least copies of the same. The heads are small in proportion to the bodies, an undoubted effect of Lysippian influence. Among the subjects heads of Zeus, Serapis, and Heracles, though so rare elsewhere, are markedly common, but the majority are of a grotesque or comic nature. Complete figures are rare, but reference should be made to the Eros on Plate XXXI. They are mostly of the third century B.C.

The Museum possesses a few statuettes from Ephesos excavated on the site of the great temple by Mr. Wood; also a representation of the Ephesian Artemis (C 452), doubtless from this site. But these appear to indicate the limits of Ephesian terracottas. A large terracotta figure and a few small ones were found in the temple at Prienè by Mr. Pullan. Another Asia Minor site on which excavations have yielded important fragments is that of Tarsus in Cilicia, excavated by Mr. Barker in 1845, and subsequently by French explorers (1882), but only a few lamps and other objects reached the British Museum.[2]

From the Mausoleum at Halicarnassos and the temenos of Demeter at Knidos, Sir Charles Newton obtained a number of interesting terracottas in 1857 and 1859. In a rock-cut sepulchral chamber, which had evidently existed before the Mausoleum was erected, he unearthed several primitive figures of the "horseman" type (of which B 118 is an example).[3] Further, on the site of a temenos of Demeter and Persephonè he found several hundreds lying packed in layers under the ruins of a vaulted chamber, assorted in types, "like articles in a shop."[4] These are of the third and fourth centuries B.C., the types including

[1] See generally Reinach, *Esquisses Archéologiques*, p. 215 ff.

[2] See Barker and Ainsworth, *Lares et Penates; Gazette des Beaux Arts*, Nov. 1876, p. 384; Pottier, *Statuettes de terre cuite*, p. 186. M. Reinach states that the site is either a 'Monte Testaccio' of fragments or else a potter's rubbish-heap.

[3] *History of Discoveries*, i. pls. 3, 4, 14; ii. pt. 1, p. 147.

[4] *Ibid.* i. pl. 46; ii. pt. 1, p. 325 ff.

feminine figures of considerable merit and beauty, deities, and girls carrying water-jars (C 489–516), also a large number of lamps and heads from braziers. The finds from Knidos form a close parallel to these, but the figures mostly represent Demeter and Persephonè ; the number of lamps discovered here was extraordinarily large.

In the island of Rhodes, Sir Charles Newton obtained several archaic and later statuettes, chiefly from Phana and Kalavarda. But the extensive Rhodian series in the Museum is principally due to the excavations of Messrs. Salzmann and Biliotti on the site of Cameiros in 1860–1864. Nearly all the figures, of which some 250 are now in the Museum, are archaic or even primitive in style, the fine and free styles being quite unrepresented. Hieratic influences seem to have been especially strong in Rhodes, and though the art would naturally have progressed, it was kept back by the stationariness of the types. Many of the archaic-looking figures, especially the funeral masks, no doubt come down quite late in the fifth century ; on the other hand, some (such as the masks B 252–255) preserve the ancient types, but are executed in a freer style.[1] The destruction of Cameiros in B.C. 408 is of course sufficient to preclude the possibility of later finds there.

The terracottas found in Rhodes appear to be of local fabric, with a remarkable exception in certain primitive goddesses which must have been imported from Cyprus, so exactly parallel are they to the Achna series already described (p. xxxvi.) ; the nature of the clay also bears out this view. In the series of "funeral" masks[2] the development of style is perhaps better marked than in any other type ; the latest of all, B 252, is almost entirely free from archaism. The seated and standing types of goddesses have already been discussed (p. xxxi.) ; among other figures may be mentioned the grotesques which seem to go back to the Egyptian type of Ptah-Socharis for their origin (B 280, 281, 283, 284), and the series of toys, dolls, and animals (B 294 ff.)

4. AFRICA.

In Egypt the Greek site of Naucratis in the Delta has proved to be extremely rich in pottery of about 600–400 B.C. Terracottas have also been found in considerable abundance, but it is to be noted that few belong to the early period of the colony's prosperity. We know that the town lingered on all through the Ptolemaic period, and it is to this time that its terracottas must be assigned.

The first excavations on the site of Naucratis were conducted by the

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[1] Heuzey, *Cat. des Fig. ant. du Louvre*, p. 226 ff., distinguishes four styles : primitive, early archaic, perfected archaic, and free.

[2] See Murray, *Handbook of Greek Archaeology*, p. 339, and Heuzey, *Cat. des fig. ant. du Louvre*, p. 233.

Egypt Exploration Fund in the two seasons of 1884–86. In 1898 this site was again taken in hand by the British School at Athens. Mr. Gutch in his Report[1] states that these latter explorations yielded about four hundred terracottas, ranging from the sixth century B.C. to the second of our era. It is remarkable that nearly all the Naucratis terracottas are of local fabric, as is shewn not only by the Egyptian influence working in their style and subjects,[2] but by the peculiar coarse dark red clay of which they are composed. Those that are imported are mostly of Tanagraean style, and fill the lacuna between the local fabrics of the sixth–fifth centuries and those of the Hellenistic and Roman period.

The increasing influence of certain Egyptian cults, especially that of Isis and Harpocrates, is strongly marked in the Naucratis terracottas. Isolated figures of Bes and other deities are also found. The most remarkable type is that of an Aphroditè with a very elaborate and lofty head-dress, and carefully-arranged thick frizzed hair.

Among the archaic specimens several appear to be importations from Cyprus or Rhodes, and in most cases the types find their parallels elsewhere.

The next important Hellenic settlement in Africa is the Cyrenaica. From the sites of Teucheira and Euesperitae (Benghazi), Messrs. Werry, Crowe, and Dennis, successive vice-consuls at Benghazi, between the years 1856 and 1868, obtained a very large number of terracottas for the Museum.[3] Some are of the archaic period, chiefly of the "seated goddess" type, but the majority belong to the Hellenistic or Roman period. Not a few are direct imitations of Tanagra types, among which may be mentioned C 714, C 758, C 759, etc.; others again are archaistic versions of the seated or standing goddess types, with the divine character still preserved. A large number represent Eros or a boy riding on some animal, and many are mere figures of animals, but the majority are of the ordinary feminine types. They are usually of poor style, but highly coloured. Certain types representing a boy playing or struggling with a bird appear to be direct and almost contemporaneous reproductions of the works of Boethos of Carthage, who is placed about the end of the fourth century, and may well have exercised an influence on the art of the Cyrenaica.[4]

The only remaining African sites which have yielded terracottas are Thapsus and Carthage. Those from Carthage in this collection are of little importance with the exception of an archaic figure of the nymph Cyrenè holding a branch of silphium (B 359); but the Thapsus series, though of very late (probably Roman) date, has some features of interest.

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[1] *Annual of British School*, 1898–99, p. 67 ff.

[2] A series of similar terracottas found in the Fayûm is in the Department of Egyptian and Assyrian Antiquities.

[3] See *Trans. Roy. Soc. Lit.* 2nd ser. ix. (1870), p. 149.

[4] See *Journ. Hellen. Stud.* vi. (1885), p. 1 ff., and Pottier, *Statuettes de terre cuite*, p. 134.

5. WESTERN MEDITERRANEAN.

Under this heading we include the islands of Sicily and Sardinia, both of which have produced terracottas quite distinct from those of Italy.

Sardinia in its artistic history presents some parallels to Cyprus, but its terracottas have not the same marked individuality. The few that are known are nearly all of the universal seated or standing goddess types, the figures having the hands placed on the knees or breasts, often with some attribute, such as a flower, bird, or *tympanon*. The physiognomy and head-dress of the two figures B 377–378 is Egyptian, but the type, which we have also seen in the terracottas of Rhodes and other sites, is, if not purely Greek, at any rate one derived by the Greeks from Assyria. Thus the Phoenician combination of Assyrian and Egyptian ideas preponderates entirely in this standing type, whereas, in the seated figures B 380 ff., we have the more truly Hellenic archaism of the similar types from Rhodes or the Cyrenaica. This series of eighteen statuettes was excavated at Tharros in 1856. It is probable that, as M. Perrot surmises,[1] all these Sardinian statuettes are of local manufacture.

Sicily.—The terracottas of Sicily have so far an advantage in having been collected in a *Corpus* by Prof. Kekulé under the auspices of the German Archaeological Institute.[2] It is thus possible to gain a fairly complete idea of the varieties.

Most of the Greek cities in Sicily have yielded terracottas, but two, Gela and Centuripae, have been on the whole more fruitful than others, the former in archaic and fourth-century types, the latter in Hellenistic and later varieties. Recently also extensive excavations on a temple-site at Selinus have yielded an enormous number of archaic terracottas, representing almost every known type, and in many cases richly coloured. In the Museum collection nearly all the Sicilian specimens were obtained by Mr. George Dennis in 1863 from Terranuova (Gela) and Centorbi (Centuripae).[3]

Kekulé[4] points out that the development of Sicilian terracottas, though running through the usual phases of Greek art, is yet always independent and peculiar. To take an archaic example, there is the type of Persephonè with the pig from Camarina (B 414). In later times the individuality of Sicilian craftsmen is more strongly marked. The Sicilian statuettes do not appear to owe much to the influence of Tanagra or Myrina, although parallels can of course be cited ; but they often recall those of the Cyrenaica, either in their subjects or in small details, as for instance the dancing figure D 11, and D 44–45. The Hellenistic terracottas are well represented by the Museum series from Centorbi, the subjects in which include Aphroditè (Cnidian and other types), Eros, and various androgynous figures ; also groups of Eros and a figure which may for convenience be named Psychè, but is perhaps more accurately styled Nikè.[5]

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[1] *Hist. de l'Art*, iii. p. 452.
[2] *Terracotten von Sicilien*, 1884.
[3] See Kekulé's introduction for an account of discoveries and museum-list.
[4] *Ibid.* p. 5.
[5] See p. xxxiv.

6. ITALY.

During the years 1881–1890 extensive and successful excavations were carried on at Tarentum, resulting in the discovery of numerous terracottas of all periods.[1] The commonest type is that known as the "sepulchral banquet,"[2] in which a man of varying age is represented reclining on a couch, wearing an ornamental head-dress and holding a cup; at the foot of the couch, facing the spectator, sits a veiled woman, sometimes holding a child. There are usually slight variations in detail. Mr. Evans[3] has shewn that this type is strongly influenced by the cult of the Chthonian deities, Dionysos and Persephonè. In the terracottas from the sanctuary of Persephonè the woman at the foot of the couch conforms exactly to the type of that goddess. In many other terracottas we find the man replaced by an undoubted figure of Dionysos, sometimes as a beardless counterpart of Persephonè (cf. the Roman Liber and Libera).

Among other types the commonest is that of an equestrian figure, which recalls the important part played by the horse in Greek sepulchral reliefs, and may possibly also have a mythological reference to the Dioscuri, who were the special patrons of Tarentum (compare the coin-types of the city).

The Museum possesses some thirty archaic and sixty later terracottas, mostly fragmentary, or only heads, which seem to have come from the sanctuary of the Chthonian Dionysos. A few others, including the graceful figure D 143, were found in tombs, to which class also belongs the series of late *antefixae* representing Io, Pan, and other subjects (D 662 ff.).

In addition to these there are in the Museum a large number of moulds, impressions from gems, and perforated discs. The moulds are mostly of late date, one or two being for figures of archaic style (E 15, 22), and represent various types, probably for funeral, not votive terracottas. The perforated discs, which have also been found in large numbers in Sicily, are very varied in their subjects; their exact use is unknown, but they may have served in some way as stamps, or perhaps as weights.

The discoveries of terracottas at Locri Epizephyrii have been limited to a series of late archaic reliefs, the subjects of which generally have some relation to the Chthonian deities. As there was a famous sanctuary of Persephonè here,[4] it is very probable that the reliefs have some connection therewith, though most are said to have been found in tombs. There are ten of these reliefs in the Museum (B 481–490), and others at Naples; of the former, three represent Hades carrying off Persephonè; of the latter, one was undoubtedly found on

[1] See Evans in *Journ. Hellen. Stud.* vii. (1886), p. 1 ff.; *Arch. Zeit.* 1882, p. 285 ff.

[2] See Pervanoglu, *Das Familienmahl*; *Journ. Hellen. Stud.* v. (1884), p. 105 ff.; *Brit. Mus. Cat. of Sculpture*, i. p. 299 ff.

[3] *Op. cit.* p. 10 ff. It presents more than one parallel to the so-called Icarios-reliefs (see under D 531).

[4] Diod. Sic. xxvii. 4, 2; 4, 7; Lactantius, *Div. Inst.* ii. 8.

the site of the sanctuary.[1] They appear to date from the earlier part of the fifth century B.C. The clay of the Museum examples is coarser, and the technique rougher than in those at Naples.[2]

Most of the terracottas from Italian sites—at least of those in the British Museum—have been obtained without any record of their origin, a point of which the importance was not realised by the early explorers, such as those who supplied Sir William Hamilton and Mr. Towneley with antiquities. Of late years excavations in Southern Italy have been somewhat neglected, and consequently the necessary data for the classification of these terracottas are still wanting. On the other hand, the fabrics of a few sites, such as Canosa and Capua, seemed to be marked off by certain characteristics.

The gigantic vases and female heads in the form of false vases show a curious return to the alliance of pottery and sculpture in clay which we have seen (p. xxix.) was characteristic of the primitive period. They belong to the second and first centuries B.C., and are said to have come from Canosa and from Calvi (Cales) in Campania; the former site has also yielded a series of feminine figures apparently all from one mould, with slight differences produced in the subsequent retouching processes, and with a very well preserved thick white slip, on which mauve and pink colours have been freely used.

Among other sites where terracottas are known to have been found are Bari, Fasano, and Ruvo in Apulia, all these being well-known sites for vases; also Abella, Cumae, and Nola in Campania; but the majority of Campanian terracottas have been found at Capua. Finds of *ex voto* objects have been reported at Metapontum (similar to those at Tarentum); at Capua; and at Paestum, where a deposit was unearthed in 1821.[3] The terracottas of Pompeii, which are fairly numerous, form a class by themselves, and are mostly architectural in character, but a considerable number of portrait statuettes and grotesque figures have been found; they are now nearly all in the Naples Museum or still *in situ*.[4] The archaic and later reliefs and architectural remains from Southern Italy have already been discussed (p. xvii.).

In Latium the important sites are Palestrina (Praenestè), Gabii, and Civita Lavinia. At Praenestè a find was made in 1878 on the site of the Temple of Fortuna Primigenia, consisting for the most part of *genre* figures and votive offerings[5]; and *ex voto* objects have been found at Gabii.[6] The discoveries of Lord Savile at Civita Lavinia have already been the subject of some discussion

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[1] *Notizie degli Scavi*, 1884, pl. 1, fig. 3, p. 251=439. For the others, cf. *Bull. Arch. Nap.* 1st ser. v. (1847), pl. 5.

[2] On the connection of the Locri reliefs with the archaic Spartan reliefs see *Athen. Mittheil.* ii. (1877), p. 468.

[3] Paris, *Elatée*, p. 156; Pottier, *Les Statuettes de terre cuite*, p. 213.

[4] They have been collectively published by the German Institute: Von Rohden, *Terracotten von Pompeii*, 1880.

[5] Fernique, *Praeneste*, p. 128 ff.

[6] Paris, *loc. cit.*

(p. xvi.), but besides purely architectural remains they include a few heads from statuettes and other objects, both of archaic and later date. In Rome few terracottas have been found, but mention has already been made (pp. xiii., xviii.) of the series of statues found in 1765–67 near the Porta Latina, and of the mural reliefs with various subjects, which probably also came from this site, or, at all events, from some site either in or near Rome.

The terracottas from Etruria are not very numerous, and for the most part fall into two classes: architectural remains and sarcophagi. The use of terracotta for architecture and sculpture, especially in earlier times, has already been discussed (p. xvi. ff.), but mention should here be made of the terracotta pedimental sculptures from Luni, in Northern Tuscany, discovered in 1842, and now at Florence.[1] Their date is about 200 B.C., and they include figures of deities and a group of Apollo and Artemis slaying the Niobides. The archaic antefixes from Cervetri are, as we have seen, largely influenced by Greek, and especially by Ionic art, as are the other remains of the archaic period; of statuettes, the only examples in the Museum are the two vase-figures from the Polledrara tomb (B 458–459) which again differ from the Hellenic types found in Rhodes, chiefly in a marked provincialism.

Among the later remains from Etruria the so-called Canopic jars (D 215–216) are characteristic. The development of these objects from the sepulchral masks of primitive times into vases with covers in the form of heads modelled in the round, and their subsequent transition to statues and reclining figures on the sarcophagi, has been traced by Milani in an exhaustive article.[2] That these jars were placed in the tombs on curule chairs, as if with reference to the dignities enjoyed by the deceased during life, is amply illustrated in the examples given by Milani. An example of the bronze plating with repoussé designs, with which these chairs were often covered, has been recognized in a series of archaic reliefs in the Museum (*Cat.* 600), and a typical model constructed from them, on which one of these jars is placed.[3] They are found almost exclusively at Chiusi, and range in date from about 700 to 400 B.C. D 219–220 are examples of the transitional stage to sepulchral figures sculptured in the round; the figures are modelled like the Canopic examples, but are complete to the feet and seated on hollow bases.

[1] *Mus. Ital. di ant. class.* i. p. 89; cf. Pliny, *H. N.* xxxv. 158.
[2] *Mus. Ital. di ant. class.* i. p. 289 ff., pls. 9, 11–13; see also Martha, *l'Art Étrusque*, p. 330 ff.
[3] Etruscan Saloon, Case I.

CATALOGUE.

A. TERRACOTTAS FROM CYPRUS.

I. BRONZE AGE PERIOD (A 1–56).

[All these, with the exception of A 1, A 55, and A 56, are from excavations conducted by the British Museum: in 1895 at Curium and in 1896 at Enkomi, under the Turner Bequest (see *Excavations in Cyprus, passim*); in 1897 at Maroni and near Larnaka, and in 1899 near Larnaka. A 2–9 are from Curium, A 10–34 from Enkomi, A 35–51 from Maroni, A 52–54 from the Larnaka District. A 1 was excavated by Mr. O.-Richter in a Bronze-Age cemetery near Dali (Myres and O.-Richter, *Cyprus Mus. Cat.* p. 10).]

A 1. **Female Figure.** The figure is flat, and oblong in shape, the arms very rudimentary, and the part below the waist not modelled; the mouth is not indicated. She wears a kind of *calathos* on which are incised hatched and wavy lines; the eyebrows are incised, and five lines are incised round the neck and three below the breasts, indicating chains (?). The hands are placed on the waist; in the l. ear is an earring.

Ht. 6½ in. Phoenikiais, Cyprus, 1884. O.-Richter, *Kypros, the Bible, and Homer*, pl. 146, fig. 3 B *f* = pl. 173, fig. 20–21, *f*, and p. 33, fig. 29. Right ear broken off. From a Bronze-Age tomb; see Myres and O.-Richter, *Cyprus Mus. Cat.* p. 10; for the type, cf. *ibid.* p. 27, type i. and No. 462; also Heuzey, *Cat. des Fig. ant. du Louvre*, p. 146, No. 1.

A 2. **Female Figure (Aphroditè ?)**; type with large ears and parrot-beak nose, modelled in the round. She holds a pigeon with wings spread on her breast; she wears a necklace, indicated by three incised lines, and the ears have been pierced with two holes for rings. The hips are wide, and the pubes is indicated by a triangular patch with incised markings. The eyes are represented by pellets surrounded by rings, attached separately.

Ht. 8½ in. Curium, Cyprus, 1895 (tomb 57); excavated under the Turner Bequest. *Excavations in Cyprus* (*Turner Bequest*), p. 70, fig. 106. Right leg, ears, and right eye lost. See for similar examples, O.-Richter, *Kypros, the Bible, and Homer*, p. 34, fig. 32, pl. 37, figs. 6 and 9, and pl. 148, fig. 11*a*; Perrot and Chipiez, *Hist. de l'Art*, iii. p. 552, figs. 374, 375; *Cyprus Mus. Cat.* p. 27, type ii. (*a*) and Nos. 464, 465.

A 3. **Head of Female Figure.** The top of the head is flat; the eyes, mouth, and nose are all indicated, the former by pellets attached; the ears project. Round the neck are black and purple rings; the top of the head is painted black.

Ht. 2 in. Curium, Cyprus, 1895 (tomb 50); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 70, fig. 107. Broken from a figure. For the type, cf. O.-Richter, *Kypros*, p. 34, fig. 31; *Cyprus Mus. Cat.* p. 27, type ii. (*b*) and No. 466; Heuzey, *Figurines ant. du Louvre*, pl. 4, fig. 6, and *id.*, *Cat.* p. 146.

A 4. **Child wrapped in Swaddling-Clothes** (P). The child is flat, with nose like a parrot's beak (as A 2), and eyes indicated; it is fastened by two broad bands to a flat piece divided vertically into four by three grooves with a cross-piece at the bottom; at the top are two projecting arms broken off.

Ht. 3⅜ in. Curium, Cyprus, 1895 (tomb 57); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 70, fig. 108. A similar object found in excavations at the Hala Sultan Tekké near Larnaka, 1897, is now in the Nicosia Museum.

A 5. **Male Figure.** Very rudely modelled, with upturned face (nose and mouth indicated, pointed chin), very short legs, and no feet. His r. hand is placed on his mouth, and his l. on his penis, the arm being much bent.

Ht. 3¼ in. Curium, Cyprus, 1895 (tomb 44); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 70, fig. 105. Belongs to the Transitional period between the Bronze Age and Graeco-Phoenician period; for similar figures, see S. Reinach, *Sculpture en Europe*, p. 89.

A 6. **Ox,** forming an *askos*, with handle on back, hole on top of head, and mouth forming a spout, with a curved piece over the muzzle. Base-ring ware, with remains of rings of matt-white paint. The eyes are formed of pellets and rings attached separately.

Ht. 4¾ in. Curium, Cyprus, 1895 (tomb 94); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 70, fig. 109. Right fore-leg lost. Cf. *Cyprus Mus. Cat.* p. 27, type iii. and Nos. 467–469, 3321.

A 7. **Head of Ox,** from a vase; base-ring ware, with stripes of matt-white; has formed the spout, attached to the shoulder. Eyes as last.

Ht. 5⅜ in. Curium, Cyprus, 1895 (tomb 106); excavated under the Turner Bequest. One horn broken off.

A 8. **Bowl of Dipper,** as A 32, in the form of a hand holding a bowl; the finger-nails are carefully rendered; the wrist part is hollowed out to form the stem.

Length 3 in. Curium, Cyprus, 1895 (tomb 102); excavated under the Turner Bequest. Bright red clay; broken off from dipper. See A 32, A 51, and *Excavations in Cyprus*, pp. 9, 71.

A 9. **Part of Dipper,** representing the neck of the vessel or the wrist of a hand, with moulded lines round it.

Length 4½ in. Curium, Cyprus, 1895; excavated under the Turner Bequest.

A 10. **Female Figure.** An idol of the usual primitive type, as A 2, probably representing **Aphroditè** (Κουροτρόφος); she holds a baby on her l. arm. In the r. ear are three holes, but only one earring remaining; on the body and pubes and round the neck are incised markings, and over the eyes are indications of hair; the feet are placed close together. The infant has a bird-like head (as A 4) and hands clasped; the lower part of the body is columnar, with vertical grooves incised.

Ht. 11¼ in. Enkomi, Cyprus, 1896 (tomb 67); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 37, fig. 65. Part of the abdomen and back broken away, also l. ear; the whole made up from fragments. Cf. Heuzey, *Figurines ant. du Louvre*, pl. 4, fig. 5, and *id.*, *Cat.* p. 146.

A 11. **Female Figure,** as the last: holds baby at breast; no hair above eyes, and no earring, but two holes in each ear.

Ht. 7¾ in. Enkomi, Cyprus, 1896 (tomb 67); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 37, fig. 65. Complete.

A 12. **Female Figure** (Κουροτρόφος), as the last. In the r. ear is one earring; round the neck a necklace is incised, and the pubes is indicated by a triangular patch of incised markings.

Ht. 8 in. Enkomi, Cyprus, 1896 (tomb 93); excavated under the Turner Bequest. Left ear lost.

A 13. **Female Figure** (Κουροτρόφος), as before. The nose is sharp and pointed; the eyes are attached separately, in the form of pellets with rings round them; in each ear are two holes. On the neck, abdomen, and hips are incised markings. The baby is quite shapeless.

Ht. 5⅜ in. Enkomi, Cyprus, 1896; excavated under the Turner Bequest. Left fore-arm and earrings lost. Body very flat.

A 14. **Female Figure** (Κουροτρόφος), as before. Large ears, with two earrings in each; necklace incised round neck; incised markings from waist to thighs; baby quite shapeless.

Ht. 5¼ in. Enkomi, Cyprus, 1896 (tomb 91); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 42, fig. 70. Body very flat.

A 15. **Female Figure,** as before, but no baby. In the r. ear are two earrings; the hands are placed on the breast, and the feet close together; the pubes is indicated by a triangular patch of incised markings.

Ht. 8 in. Enkomi, Cyprus, 1896 (tomb 93); excavated under the Turner Bequest. Right foot lost.

A 16. **Female Figure**, modelled in the round. The head is flat-topped, with eyes, ears, nose, and mouth all indicated, the eyes formed by pellets attached, as A 3; the hands are placed under the breasts, and the feet close together. Round the neck are black and red bands, and the pubes is indicated by incised markings; a hole is pierced at the navel.

Ht. 8½ in. Enkomi, Cyprus, 1896 (tomb 69); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 40, fig. 68. Type as A 3, but complete.

A 17. **Female Figure,** as the last; no hole at navel; patch on pubes coloured dark brown.

Ht. 8½ in. Enkomi, Cyprus, 1896 (tomb 88); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 34, fig. 62. Repaired; right hand lost; in bad condition.

A 18. **Upper part of similar Figure,** as far as waist; head and neck as A 16.

Ht. 3½ in. Enkomi, Cyprus, 1896 (tomb 88); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 34, fig. 62. Hands lost.

A 19. **Upper part of Figure,** as last; l. hand only on breast; top of head coloured dark brown.

Ht. 4 in. Enkomi, Cyprus, 1896 (tomb 88); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 34, fig. 62.

A 20. **Lower part of Figure,** as before; triangular patch of incised markings on pubes, coloured dark brown.

Ht. 4 in. Enkomi, Cyprus, 1896 (tomb 88); excavated under the Turner Bequest.

A 21. **Head of Female Figure.** The shape of the head is that of A 3 and A 16; the top and back are painted black. The eyes are formed by pellets with rings round, separately attached; the nostrils and mouth are sharply cut. On the l. temple hangs a spiral curl, very carefully executed, which may be regarded as the κέρας of *Il.* xi. 385 (cf. Helbig, *Hom. Epos*², p. 241 ff.).

Ht. 1¾ in. Enkomi, Cyprus, 1896; excavated under the Turner Bequest. The nose and ears are pinched out with the hand, and are very prominent.

A 22. **Chariot,** with two horses and driver. The driver leans his back against the outside of the chariot, which has no wheels and is attached to the horses' hind-quarters; he rests one foot on the fore-quarters of each horse. The whole group is painted with red stripes on buff ground, in the manner of the Mycenaean vases; cf. B 2 from Ialysos.

Ht. 3¾ in. Enkomi, Cyprus, 1887 (tomb 93); excavated under the Turner Bequest. Head of driver lost.

A 23. **Ox.** Mycenaean type, painted with red stripes on a buff ground, in the manner of the vases; cf. B 3-4 from Ialysos.

Length 4 in. Enkomi, Cyprus, 1896 (tomb 53); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 26, fig. 57.

A 24–25. **Two Oxen,** in the form of vases, of base-ring ware, painted with white stripes on red ground; mouth forming spout. The larger has five holes under the body; the smaller has a handle on the back and hole in back of neck. The eyes are formed of pellets with rings round, separately attached.

Ht. 5 in. and 4⅛ in. Enkomi, Cyprus, 1896 (tomb 45); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 45, fig. 71.

A 26–28. **Three Oxen,** similar, painted with white stripes on red ground; mouth in form of spout, handle on back, and hole in back of neck.

Length 7 in., 6 in., and 5⅞ in. Enkomi, Cyprus, 1896 (tomb 83); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 48, fig. 74. The largest has horns, ears, and mouth broken; the smallest has left hind leg missing.

A 29. **Ox,** as before; plain ware.

Length 4 in. Enkomi, Cyprus, 1896 (tomb 88); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 34, fig. 62. Fore-legs missing.

A 30–31. **Two Oxen,** as before; one of red base-ring ware, the other dark grey; mouth forming spout; orifice and handle of vase on back; patterns of white lines.

Length 4 in. and 6¾ in. Enkomi, Cyprus, 1896; excavated under the Turner Bequest. *Excavations in Cyprus*, p. 47, fig. 72. Horns broken off. In the smaller one the eyes are not indicated.

A 32. **Dipper,** complete, very long (cf. A 51); the larger end is closed up; the other is formed by a hand holding a bowl, into which is an orifice from the stem.

Length 24¼ in. Enkomi, Cyprus, 1896 (tomb 69); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 40, fig. 68. Glazed red ware. A similar example from Agia Paraskevi, in the Berlin Museum, is given by O.-Richter, *Kypros*, pl. 40, fig. 8.

A 33. **Dipper,** as the last, but much shorter, with base-ring.

Length 11⅛ in. Enkomi, Cyprus, 1896 (tomb 57); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 9, fig. 16. Hand broken.

A 34. **Bowl from Dipper,** with hand holding it; much scraped.

Length 3¼ in. Enkomi, Cyprus, 1896; excavated under the Turner Bequest.

A 35. **Female Figure.** Body flat, with wing-like projections for arms; the lower part is columnar, with base; the breasts are indicated. The figure is painted back and front with vertical black stripes on a buff ground.

Ht. 3⅛ in. From excavations on the Bronze-Age site of Zarukas, Maroni, Cyprus, 1897 (tomb 19). Head lost. The technique is that of the Mycenaean vases; cf. for similar examples B 1 from Ialysos and B 5 from Athens.

A 36. **Female Figure**; type as A 2 etc. Body flat, with incised markings on hands, neck, waist, and abdomen; hands placed on breasts; feet close together (rudely indicated). Large flapping ears with two holes in each for earrings; nose like a parrot's beak; eyes formed by pellets with rings round, attached separately.

Ht. 5⅛ in. Maroni, Cyprus, 1897; tomb 14. Right arm lost and part of right ear. Very flat.

A 37. **Female Figure**; type as A 16, with flat-topped head, hands placed below breasts, and feet together. The eyes are formed of pellets with rings round, attached separately; the ears are large and prominent; the mouth and nostrils, fingers and toes are indicated by incisions, and on the abdomen is a triangular patch of incised markings. Base-ring ware; top of head coloured black; black and purple bands round neck.

Ht. 8½ in. Maroni, Cyprus, 1897; tomb 15. Ears and nose broken; discoloured by fire. A hole is pierced at the navel.

A 38. **Female Figure,** as the last, but very flat; on the abdomen a triangular patch of black, bordered by pairs of incised lines; the hole in the navel is not pierced through and the nostrils are not incised; the mouth is indicated by a line of purple paint.

Ht. 5½ in. Maroni, Cyprus, 1897; tomb 17. Complete. Ordinary red clay.

A 39. **Female Figure,** as the last, but ruder; no purple and no hole at navel; mouth incised.

Ht. 5 in. Maroni, Cyprus, 1897; tomb 14.

A 40. **Female Figure,** as the last, but in sitting posture, with two supports; r. hand on l. breast, supported by l.; incised markings on hands and abdomen; feet not indicated.

Ht. 5 in. Maroni, Cyprus, 1897; tomb 14. Right fore-arm lost; nose injured.

Fig. 1 = A 40.

A 41. **Ox,** forming a vase, of base-ring ware, with mouth forming the spout and handle on back.

Ht. 5½ in. Maroni, Cyprus, 1897; tomb 1.

A 42. **Ox** of base-ring ware, with handle on back and hole in back of neck, painted with white stripes.

Length 5¼ in. Maroni, Cyprus, 1897; tomb 5.

A 43. **Ox,** as the last, the mouth forming a spout.

Length 6½ in. Maroni, Cyprus, 1897; tomb 7.

A 44. **Ox,** as before; handle and orifice on back, and spout; painted with vertical bands of white.

Length 7 in. Maroni, Cyprus, 1897; tomb 15(?).

A 45–48. **Four Oxen,** as before of black or red base-ring ware; A 45 and 46 are painted with white intersecting lines, and have handle and orifice on the back; 45 has a ring on the nose, and 48 has the mouth in the form of a spout, and a hole in the belly; 47 has the legs wide apart, and is of coarser ware than the others.

Length of the four, 4 to 10 in. Maroni, Cyprus, 1897; tomb 15.

A 49. **Boat.** Round the edge is a row of small holes, and in the sides are four larger ones; in the bottom is a socket for the mast. Cf. the Amathus series, A 202–213.

Length 12¾ in. Maroni, Cyprus, 1897; tomb 1. The upright parts of the prow and stem are broken off. The boat was found full of knuckle-bones.

A 50. **Boat,** as the last, but much larger. Round the edge are small holes; at the stern is a seat for the steersman, and in the middle are supports for a thwart. The stern ends in two upright pieces like horns, the prow in an upright piece with straight top.

Length 23 in. Maroni, Cyprus, 1897; tomb 7. Found in fragments; the keel is missing and has been restored.

A 51. **Dipper or Sprinkler,** complete, as A 32; the larger end is closed up; the other is formed by a hand holding a bowl, into which is an orifice from the stem.

Length 25 in. Maroni, Cyprus, 1897; tomb 7. Glazed red ware.

A 52. **Female Figure**; type as A 2, etc. Body flat, with hands on breasts and feet close together; nose like parrot's beak, and eyes formed of pellets within rings, attached separately; large flapping ears, each pierced with two holes for earrings, which remain in the r. ear. On the neck and abdomen are incised markings; the fingers are similarly indicated.

Ht. 6½ in. From excavations near the Hala Sultan Tekké, Larnaka, Cyprus, 1897; tomb 8.

A 53. **Upper Part of Female Figure**, as A 3 and A 16. The head has a flat top, painted black; the l. hand (fingers indicated) is placed under the l. breast. The nose is thin and pointed, and the mouth is a small slit; the eyes are formed by pellets surrounded by rings, separately attached; the ears project. Round the neck is a band of black between two of purple.

Ht. 3¼ in. From excavations at Klaudia near Larnaka, Cyprus, 1899. Head and left arm and breast only remaining. The clay is of a dull brown colour, the back blackish, as if injured by fire.

A 54. **Ox**, forming vase, with hole and handle on back, muzzle forming spout. The eyes are separately-attached pellets; the body is covered with conventional tree-patterns in opaque white on the greyish-black ground.

Ht. 4¼ in. Length 5¼ in. From excavations at Klaudia near Larnaka, Cyprus, 1899; tomb A. 29. Right horn broken. Base-ring ware.

A 55. **Ox**, as the last, with mouth forming spout, and handle on back; painted like the vases of base-ring ware, with patterns in matt-white on black ground. The nostrils are pierced, and the eyes are formed of pellets and rings, attached separately.

Ht. 4 in. Length 5 in. Cyprus, 1875.

A 56. **Ox**, as before, but red clay; hole in back, but none through nostrils; patterns much faded.

Ht. 4¾ in. Length 5¾ in. Cyprus, 1868.

II. GRAECO-PHOENICIAN PERIOD (A 59–240).

1. FROM A SANCTUARY OF ARTEMIS AT ACHNA (A 59–89).

[This series of terracottas was excavated by Mr. O.-Richter in 1882, together with the series A 241–260, which belongs to the fourth and third centuries B.C. See *Cyprus Mus. Cat.* p. 1 and references there given; also O.-Richter, *Kypros, the Bible, and Homer, passim.* A 90 is from a sanctuary at Ormidhia in the same neighbourhood, which was also excavated in 1882.]

(1) A 59–A 62. PRIMITIVE TYPES.

A 59. **Artemis or a Priestess**; a rude figure of primitive type, hand-modelled. Her limbs and features are only slightly indicated; her hands are placed on her breasts. She wears a fillet or coif over the forehead, earrings or ear-caps, long chiton, and upper garment reaching to the knees; on the breast are two

chevrons in red, and down the lower part of the body two red stripes. Round the arms are red bands; the head and feet are covered with a thin red wash.

Ht. 10¼ in. Achna, Cyprus, 1883; from the site of a sanctuary of Artemis. O.-Richter, *Kypros, the Bible, and Homer*, pls. 11, fig. 3 and 68, fig. 14. Unworked at back, with hole.

A 60. **Artemis or a Priestess.** As the last, but more vaguely modelled; apparently draped; on the face the nose only is indicated. The head is painted red; on the breast are chevrons in black and purple, and on the body are intersecting stripes of red and black, indicating drapery; the face and feet are covered with a thin red wash.

Ht. 9⅞ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 68, fig. 11. Back unworked, with hole.

A 61. **Artemis or a Priestess.** As before; very rudely modelled; apparently draped. The eyes and nose are indicated, with raised lines for the eyelids, the body and arms slightly modelled; over the forehead is a projecting arched band, perhaps intended for the edge of a veil.

Ht. 10 in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 11, fig. 2. Traces of red and yellow markings on drapery; over the upper part is a thin red wash. Back as last.

A 62. **Artemis or a Priestess**; type as before, with r. hand holding flower on breast and l. at her side holding a bird; feet resting on a projection. She wears a cap, long chiton, and *diploïs*, the upper edge of the chiton being indicated in relief; on the breast is a conical projection, probably a *bulla*. The flesh is coloured red.

Ht. 10¾ in. Achna, Cyprus, 1883. Features worn; indistinct. Back not worked, with hole. Very rude work.

(2) A 63–83. Artemis Types.

(*a*) A 63–72, with hands on breasts.

A 63. **Artemis or a Priestess.** Type as A 59–62, but more advanced in style; hands placed on breasts; features indicated. The hair is arranged in a fringe of curls over the forehead, and a veil covers the head and shoulders; she wears long chiton and upper garment, and a kind of stole, the fringed ends of which hang down in front over the chiton. The ears are covered with caps (see A 91 and *Journ. Hell. Stud.* xi. (1890), p. 90), and round the neck are three necklaces of beads with pendants; at the waist hang a seal and an amulet in the form of a human figure (see under A 67), very indistinct.

Ht. 10 in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 11, No. 5. Nose and left foot lost. Unworked at back, with hole. Cf. a stone figure from Larnaka (Kition) in the Nicosia Museum (*Cyprus Mus. Cat.* 5571).

A 64. **Artemis or a Priestess.** As the last, but rather rougher work; complete, with hair falling in tresses on shoulders and a large bunch of seals. **Plate I.**

Ht. 10¼ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 11, No. 6. Back not worked.

VOTIVE FIGURES FROM ACHNA CYPRUS.

A 65. **Artemis or a Priestess.** As A 63, but on smaller scale.

Ht. 8 in. Achna, Cyprus, 1883. Roughly modelled; back not worked; no hole at back.

A 66. **Artemis or a Priestess,** as A 64. She wears *ampyx*, long chiton, upper garment, and stole, as before, but no veil; the upper edge of the chiton is indicated. The ears are covered with caps, and she has armlets (?), and four necklaces; the first of a double row of beads with *bulla* in the middle, the next two of beads with central pendants, the fourth plain with pendent *bulla;* there is no trace of a bunch of seals as on the last three examples.

Ht. 10¼ in. Achna, Cyprus, 1883. In bad condition; head repaired. Unworked at back, with hole.

A 67. **Artemis or a Priestess,** as last. She wears three necklaces, two with pendants and one plain with *bulla*, and on her arms are bracelets and armlets; on the stole are patterns of lines forming panels, the ends fringed. From a cross-piece between her breasts hangs a bunch of five oval-shaped seals, in two pairs depending from one above, so as to form a horse-shoe pattern; to those on the right side is attached an amulet in the form of a human figure; to those on the left, a conical seal set in a semi-circular swivel-ring (cf. a specimen from Maroni in the Brit. Mus., *Journ. Hell. Stud.* xvii. (1897), p. 66, fig. 6).

Ht. 7½ in. Achna, Cyprus, 1883. Head lost; feet restored Unworked at back, with hole. For the bunch of seals and amulet, cf. A. Cesnola, *Salaminia*, p. 229; see also O.-Richter, *Kypros*, p. 307; they also occur on A 63–64, A 75, and A 84.

A 68. **Artemis or a Priestess.** Type as before. She wears a veil over the head falling to the hips, and a narrow band or cap above the forehead, such as is worn by the modern Cypriote peasant woman; she has ear-caps over the ears and loop-shaped earrings (for type cf. *Cyprus Mus. Cat.*, pl. 7, No. 4008, and *Excavations in Cyprus*, pl. 10, Nos. 412–415), and four necklaces of beads, two with pendants. The upper border of the chiton is painted with a broad purple stripe, and down the sides are stripes of red and yellow.

Ht. 13 in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 11, fig. 4. Traces of red colour on the edge of the veil and elsewhere. Unworked at back, with hole.

A 69. **Artemis or a Priestess,** as the last. The figure is very rude, and has been coloured with a red wash. The hair falls straight down to the forehead, over which is a fillet or *ampyx*, and over it is a veil falling over the arms; no stole visible.

Ht. 11⅝ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 11, fig. 8. Repaired; injured and arms broken away. Unworked at back, with hole.

A 70. **Artemis or a Priestess,** as before; r. hand on breast, l. hangs by side. She wears a *calathos* marked with vertical lines, ear-caps, three necklaces of pendants and one plain with *bulla*, long chiton and upper garment, and stole. A red stripe runs diagonally from the l. arm to the r. hip.

Ht. 11¾ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 11, fig. 11. Unworked at back, with hole; rudely modelled and indistinct. Traces of yellow on drapery.

A 71. **Upper Part of Artemis or Priestess,** as before, broken off at the waist. The hair is arranged in parallel lines down to the forehead, along which is a row of curls under a fillet; plaited tresses fall on the shoulders, and round the neck are three necklaces of beads; she wears ear-caps.

Ht. 8¾ in. Achna, Cyprus, 1883. Right hand broken away; rudely modelled; traces of red colour. Back convex and smooth, with hole.

A 72. **Female Figure.** The hands are placed on the breasts as if holding something there; the fingers are indicated, pointing upwards. The hair is parted and neatly arranged over the forehead; she wears a veil, circular earrings, bracelets, necklace of pendants, and long chiton. The eyes are formed by pellets stuck on, and the feet are barely indicated; the body is thrown backwards.

Ht. 7½ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 11, fig. 7. Back not worked, with hole; lower part of body not modelled. Rudely modelled, but not very archaic.

(*b*) A 73–83. ARTEMIS-TYPES WITH ATTRIBUTES.

A 73. **Artemis or a Priestess.** Her l. hand hangs by her side, and in r. she holds a flower (?) on her l. breast; her hair falls in parallel waves to the forehead and down the neck, and is covered with a veil behind; she wears ear-caps, armlets, four necklaces, two of beads, one of pendants, and one plain with *bulla*, long chiton and upper garment, and stole with fringed ends.

Ht. 8¾ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 11, fig. 10. Left arm spoilt in the moulding. Very flat; no hole at back, which is not worked.

A 74. **Artemis or a Priestess,** as the last, holding a dove between her breasts with r. hand; no veil, stole, or armlets; two necklaces of pendants, and one with *bulla* (?); hair as last, falling in tresses on shoulders; left arm barely indicated; lower part hardly modelled except the feet.

Ht. 9¼ in. Achna, Cyprus, 1883. Very flat; no hole at back.

A 75. **Artemis or a Priestess,** as before. In r. hand she holds a bird by the neck on her breast; her hair is arranged in curls over the forehead, and falls in thick plaits (indicated by zigzag markings) on the shoulders. On her head is a high *calathos* ornamented with alternate horizontal and vertical lines to indicate wicker-work; she wears ear-caps, and four necklaces, the first a double row of beads, the two next of pendants, the lowest one plain with a large flat *bulla* in the middle, ornamented with concentric circles (cf. A 77). From the lowest necklace hang a bunch of seals and an amulet as on A 67, only the human figure on the l. and the three seals on the r. being visible.

Ht. 10¾ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 210, fig. 4. Lower part broken away, also l. arm and part of the back, which is unworked but not flat; in the back of the head is a hole.

A 76. **Artemis or a Priestess,** as before, on a high base; *calathos* with vertical lines and traces of red colour, ear-caps, four necklaces as the last; panelled stole with fringed ends. The drapery is coloured red thoughout.

Ht. 10⅞ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 210, fig. 3. Back unworked with hole. Rude modelling.

A 77. **Artemis or a Priestess,** as the last, but more distinct. The eyebrows are feathered; loop-shaped earrings as A 68, and four necklaces, the fourth twisted like a chain. The first necklace has a pendent *bulla* with fringe below, and the second a plain *bulla*; the third has a rectangular pendant marked with cross-lines, and the fourth, a *bulla* with concentric circles (cf. a gold disc found by Mr. Paton in Caria, *Journ. Hell. Stud.* viii. p. 71, fig. 11).

Ht. 12½ in. Achna, Cyprus, 1883. Right elbow lost; traces of red colouring on breast and elsewhere. Somewhat rough; not worked at back, with hole.

A 78. **Artemis or a Priestess,** as before; body thrown backwards. Her hair is arranged in parallel lines under a broad *stephanè* or *ampyx*, with a fringe over the forehead, and she wears a veil, ear-caps, three necklaces of beads, and one plain, with *bulla*, armlets, and stole as last two. PLATE I.

Ht. 11¼ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 210, fig. 2. Back not worked, with hole; badly moulded.

A 79. **Artemis or a Priestess,** as the last. The bird is a duck; her hair is covered with a cap and curled over the forehead, and falls on the shoulders; she wears four necklaces as A 75, and sandals. The sandals are indicated by red bands crossing on the foot; on the duck, necklaces, and drapery, and on the ears and lips, are red markings.

Ht. 11⅛ in. Achna, Cyprus, 1883. Repaired; part of back and left shoulder broken away; somewhat rude. Back not worked; hole.

A 80. **Artemis or a Priestess**; type as before with dove held at breast; hair, cap, and necklaces as last; long chiton, and *diploïs* with red stripes down the sides, and stole.

Ht. 10¾ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 210, fig. 1 (?). Feet broken off; indistinct. Back not worked, with hole. Rudely moulded and not retouched.

A 81. **Artemis or a Priestess.** In r. hand she holds a *phialè* at her waist, the l. hangs by her side. Her hair is drawn high above the forehead in parallel waves, and falls in tresses on the shoulders, and she wears ear-coverings, necklace with pendant, long chiton and upper garment, stole with fringed ends, and shoes. The breasts are painted red.

Ht. 6⅜ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 210, fig. 8. Head repaired. Back not worked; flat and solid.

A 82. **Artemis or a Priestess.** As the last; the hair has been coloured black, and there are traces of red on the front of the body.

Ht. 4¼ in. Achna, Cyprus, 1883. Legs lost; face injured. Flat and solid.

A 83. **Artemis or Aphroditè.** In r. hand she holds a flower on her breast; in the l. she holds a *tympanon* by a string at her side. Her hair is arranged in parallel tresses, with a veil over it, falling on the shoulders; she wears earrings and necklace of beads, shoes, and a long chiton with red upper and lower borders, and a fold between the legs. PLATE I.

Ht. 9¼ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 11, fig. 12. Remains of red and yellow on chiton. Unworked at back, with hole. Rudely modelled.

(*c*) A 84-89. MISCELLANEOUS TYPES.

A 84. **Woman Playing Lyre.** As the preceding types, especially A 75-78, but better modelled; in the l. hand she holds a lyre, on which she plays with the r. The hair is arranged in a fringe of formal curls over the forehead; she wears a low *calathos* ornamented with scollop pattern, ear-caps, and long loop-shaped earrings, armlets, four necklaces, shoes, and chiton, upper garment, and stole, as before. The first necklace has a fringed *bulla* in the middle, the second a plain pendant, the third a rectangular one with triglyph pattern in relief; the fourth is of twisted chain work with *bulla* as A 77. From this last hangs a bunch of seals as on A 67 and A 75, but differently arranged, the idol being on the l. side, and there is no conical seal; the seals are in the form of rings with large bezels, joined in two pairs.

Ht. 15⅛ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 12, fig. 5. Unworked at back with hole.

A 85. **Woman Playing Lyre.** Her l. hand, which is muffled in drapery, holds out a lyre, on which she is about to play with the r.; she wears a veil over the head and *ampyx*, long chiton and himation, the folds of drapery being indicated.

Ht. 5⅞ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 12, fig. 9. Flat and unworked at back; indistinct and rudely modelled, but almost free from archaism and probably of late date.

A 86. **Goddess.** Her hair is parted and waved, and she wears a *calathos*, veil over her head, circular earrings with pendants, long chiton, and himation under r. arm and over l. shoulder. The arms are rudimentary, squeezed out in the soft clay; on the *calathos* and edges of the himation are remains of red and yellow colour.

Ht. 8⅝ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 210, fig. 19. Very flat modelling; traces of archaic Greek influence, as in the Rhodian figures B 170 ff.

A 87. **Head of Goddess.** The hair falls in plaits on the shoulders (feathered as A 75), and is covered above with a net forming a pattern of rosettes of six points with studs at the centres, and leaves filling in the spaces; she wears ear-caps and long pendant earrings, necklace, and chiton; the eyebrows are feathered in the Assyrian fashion.

Ht. 7½ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 209, fig. 2. Repaired; fairly good style. For the patterns on the head-dress, cf. the fragments from Salamis, A 107 ff.; also A 103.

VOTIVE FIGURES FROM LAPITHOS CYPRUS.

A 88. **Fragment of Figure of Goddess**, the breast only remaining. The hair falls on the shoulders in numerous plaits, coloured black; she wears a close-fitting purple chiton, open at the throat, the border of which is indicated by a raised line. Round the neck are three necklaces—one of beads with an oblong pendant, another of twisted gold chain-work, with a large *bulla* in the centre, ornamented with concentric circles (cf. A 77). PLATE XIV.

$4\frac{3}{4} \times 3\frac{1}{2}$ in. Achna, Cyprus, 1883. Two fragments joined together.

A 89. **Fragment of Figure of Goddess** from a large statuette. The r. hand holds a flower under the breasts; she wears two necklaces of pendants, each with a plain *bulla* in the centre, and long chiton and himation with a yellow stripe. PLATE XIV.

Ht. $5\frac{1}{4}$ in. Achna, Cyprus, 1883.

A 90. **Man Carrying Ram.** Rudely modelled by hand; the eyes and mouth of the man are not indicated, and his hand is quite shapeless; he carries the ram under his l. arm, and wears a flat turban-like band round the head (cf. A 92, A 163, and Heuzey, *Figurines ant. du Louvre*, pl. 10, fig. 5).

Ht. $4\frac{3}{4}$ in. Ormidhia, Cyprus, 1883. See *Cyprus Mus. Cat.* p. 10. Top of head and legs of man lost; repaired. Back modelled.

2. LARNAKA (KITION). A 91–94.

[A 91–93 excavated in the course of Government operations on the site of the ancient harbour (see *Cyprus Mus. Cat.* p. 5); A 94 from a site near the salt lake (see below, p. 45).]

A 91. **Aphroditè-Astartè.** Her legs are close together, and her hands hold her breasts; she has features of Egyptian type, and the hips are very prominent; the navel and pubes are conspicuously indicated, the former by a pellet. Her hair is parted, and falls in a fringe over the forehead and in two flat masses on the shoulders, painted black, with feathered markings like a palm leaf to indicate plaits (cf. A 75 and Cesnola, *Cyprus*, pl. 6). She wears red shoes, one red and one black armlet on each arm, black bracelets on wrists, necklace of large beads with central pendant in the form of a dove or Siren to the front with wings spread, and caps with scolloped edges round the ears.[1] The eyes and hands are black, the lips red, and the pubes red and black; the knee-caps are indicated by black outlines; down the sides of the legs are ladder-patterns, the uprights black, the cross-bars red (cf. A 159 from Amathus). PLATE II.

Ht. $7\frac{1}{8}$ in. From the Bamboula site, Larnaka, Cyprus. Presented by the Secretary of State for Foreign Affairs, 1880. Flat at back and solid; head partly hollowed out behind. This figure shows Phoenician influence more strongly than any in the collection. Cf. O.-Richter, *Kypros*, pl. 50, fig. 6.

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[1] For similar ear-caps see A 102, A 221, and A 230; also O.-Richter, *Kypros*, pls. 48–54 (several examples), p. 270, and *Journ. Hell. Stud.* xi. (1890), p. 90; for the simple form, A 63 and other examples from Achna.

A 92. **Man.** Columnar, like a *ξόανον* with base; of his features only the nose and ears are indicated. His r. hand is placed on his mouth; a thick upright band like a turban (cf. A 90) passes over the forehead and behind the ears, falling on the shoulders.

Ht. $5\frac{1}{2}$ in. From the Bamboula site, Larnaka, Cyprus. Presented by the Secretary of State for Foreign Affairs, 1880. Left arm lost; base broken. Modelled by hand; cf. A 163 from Amathus.

A 93. **Head of Ox,** with upright horns, on a hollowed-out base.

Ht. 4 in. From the Bamboula site, Larnaka, Cyprus. Presented by the Secretary of State for Foreign Affairs, 1880. O.-Richter, *Kypros*, pl. 94, fig. 4, pp. 211, 479. Roughly modelled.

A 94. **Male Head,** bearded, with smooth hair and pointed beard (merely blocked out), wearing cap, with projections over temples.

Ht. $2\frac{3}{8}$ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. Back cut away nearly flat. The only archaic object from this find, for which see below, A 261 ff. Good work.

3. SALAMIS. (A 95–122).

[A 95–105 are from a tomb (No. 33) on the Bronze-Age site of Enkomi (*v. supra*), but undoubtedly belonging to this period, as the figures present close parallels with those from Achna. A 106–122 are from excavations made by the Cyprus Exploration Fund in the neighbourhood of the city of Salamis in 1890, and are nearly all from the same cemetery (known as the Τοῦμπα site); for an account of the excavations, see *Journ. Hell. Stud.* xii. p. 59 ff.]

A 95. **Female Figure,** of the type of the Achna series (A 63ff.), holding a *tympanon* to her breast in l. hand; she wears a veil over her head, large earrings, necklace with central pendant, long chiton (upper edge indicated), upper garment, and stole.

Ht. 9 in. Enkomi, Cyprus, 1896 (tomb 33); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 26, fig. 53. Feet broken off. Cast solid; flat at back; back of head hollowed out.

A 96. **Female Figure,** upper part, of Egyptian type. The hair falls smoothly over the forehead and in a thick mass on each shoulder, in the Egyptian manner; the features are of an Egyptian type; she wears a chiton.

Ht. $4\frac{1}{4}$ in. Enkomi, Cyprus, 1896 (tomb 33); excavated under the Turner Bequest. Nose lost; broken from waist; very rude and indistinct. Flat at back, and solid.

A 97. **Female Figure,** upper part; type of the Achna figures (A 63 ff.), with r. hand on breast. The hair is curled over the forehead, and falls in tresses on the shoulders; she wears ear-caps, loop-shaped earrings, as A 68, and red chiton with black border, and there are traces of red on the head.

Ht. 6 in. Enkomi, Cyprus, 1896 (tomb 33); excavated under the Turner Bequest. Flat at back; solid.

A 98. **Female Figure,** upper part, of Achna type. Her hair is curled over her forehead, and she wears two necklaces with pendants, ear-caps, and loop-shaped earrings.

Ht. 3¼ in. Enkomi, Cyprus, 1896 (tomb 33); excavated under the Turner Bequest. Indistinct; traces of red colour. The figure is solid, and flat at the back.

A 99. **Female Head,** wearing a red cap with projecting ridge in front.

Ht. 2¼ in. Enkomi, Cyprus, 1896 (tomb 33); excavated under the Turner Bequest. Indistinct; hole hollowed out in back, which is not worked.

A 100. **Fragment of large Statue,** probably of Aphroditè, shewing part of breast. Over the breast is purple drapery; between the two is a pectoral, the centre formed by a large disc with knob and concentric circles incised (as A 77), from which hangs a fringed piece: it is suspended from the neck by a hinged chain, and on the l. breast is an oblong ring with swivel (as on A 75, A 84, etc.), attached to this chain. Part of a necklace of beads is visible above with central pendant.

Ht. 6 in. Enkomi, Cyprus, 1896 (tomb 33); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 26, fig. 56. Cf. for the breast-ornament, O.-Richter, *Kypros*, pl. 50, fig. 5, p. 307.

Fig. 2 = A 102.

A 101. **Fragment of large Statue,** shewing necklace with pendent beads; the necklace consists of a broad band with four rows of beads and large studs at intervals, from which the pendants hang in threes. The centres of the studs and some of the beads are coloured brown.

Length 4½ in. Enkomi, Cyprus, 1896 (tomb 33); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 26, fig. 55.

A 102. **Fragment of Female Statue,** shewing plaits of hair on the shoulders rendered by feathered lines (as A 75, etc.), and ear with ear-cap (cf. A 91), the edge of which is scolloped and the lower part fringed.

Ht. 5 in. Enkomi, Cyprus, 1896 (tomb 33); excavated under the Turner Bequest. Flat at back.

A 103. **Fragment of Statue,** consisting of the upper part of an arm covered with a sleeve, on which is a rosette pattern in low relief, with studs at the intersecting points.

Ht. 4¼ in. Enkomi, Cyprus, 1896 (tomb 33); excavated under the Turner Bequest. For the pattern, cf. A 87, 107–116.

A 104. **Fragment of Face** from large statue, shewing forehead, eyes, and nose. The pupils of the eyes are painted in matt purple, the eyebrows rendered by finely-feathered lines, and on the forehead are traces of a wreath of flowers with vertical red markings and a purple fillet below; other flowers have been broken away.

Ht. 4½ in. Enkomi, Cyprus, 1896 (tomb 33); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 26, fig. 54. Cf. A 229 from Poli.

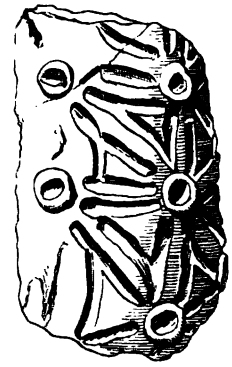

Fig. 3 = A 103.

A 105. **Fragment of Mask,** with curly hair and beard. The face is coloured red, and above the forehead is a knob.

Ht. 7 in. Enkomi, Cyprus, 1896; excavated under the Turner Bequest. Left side of face lost.

A 106. **Male Figure.** The figure is stiff and flat, the body without form, and straight like a board; it terminates below in a triangular piece, which is broken; possibly the feet were originally attached on either side of it. Round the head is a thick vertical band as A 90 and A 92; the hair is arranged in small close curls all over the head, painted black, and over the forehead in parallel featherings. The eyebrows and moustache are feathered diagonally, and the beard, which is long, is treated in the Assyrian fashion, in three tiers of parallel tresses horizontally divided, with diagonal featherings; all are painted black. The eyes are large and staring, with black outlines and black pupils; the lips are red, and the nostrils are indicated by slits. In the ears are double earrings, painted yellow to indicate gold, perhaps spiral twists like those from Amathus and Curium (*Excavations in Cyprus*, pls. 13, 14).[1] The figure wears a long under-garment and upper garment falling from the l. shoulder to the r. thigh; both have broad red borders, and the upper garment also has a fringe of alternate red and black moulded tags. The r. arm is slung across the chest in a fold of the upper garment; the l., which is now lost, has been attached separately by a pin; the face is turned upwards.

Ht. 2 ft. From Salamis, Cyprus (Τοὔμπα site). Presented by the Cyprus Exploration Fund, 1891. *Journ. Hell. Stud.* xii. pl. 9, p. 147.

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[1] Cf. also A 164, and B 326 from Naucratis; Fontenay, *Bijoux Anciens*, p. 88 ff.; *Cyprus Mus. Cat.* pp. 35, 122; and for an alternative interpretation as spirals for the hair, Cesnola, *Cyprus*, p. 309, and Helbig, *Hom. Epos*², p. 242.

A 107-119. **Fragments of Colossal Statues,** with painted patterns, representing the ornamentation of drapery or of a cuirass (see Introduction, p. xxxvi.). The accompanying illustration shews an attempt at a reconstruction of a complete figure, comprising the fragments A 107–113; but the position of some of the pieces can only be conjectural. Similar fragments from this site are in the Ashmolean Museum at Oxford, the Fitzwilliam Museum at Cambridge,[1] and the

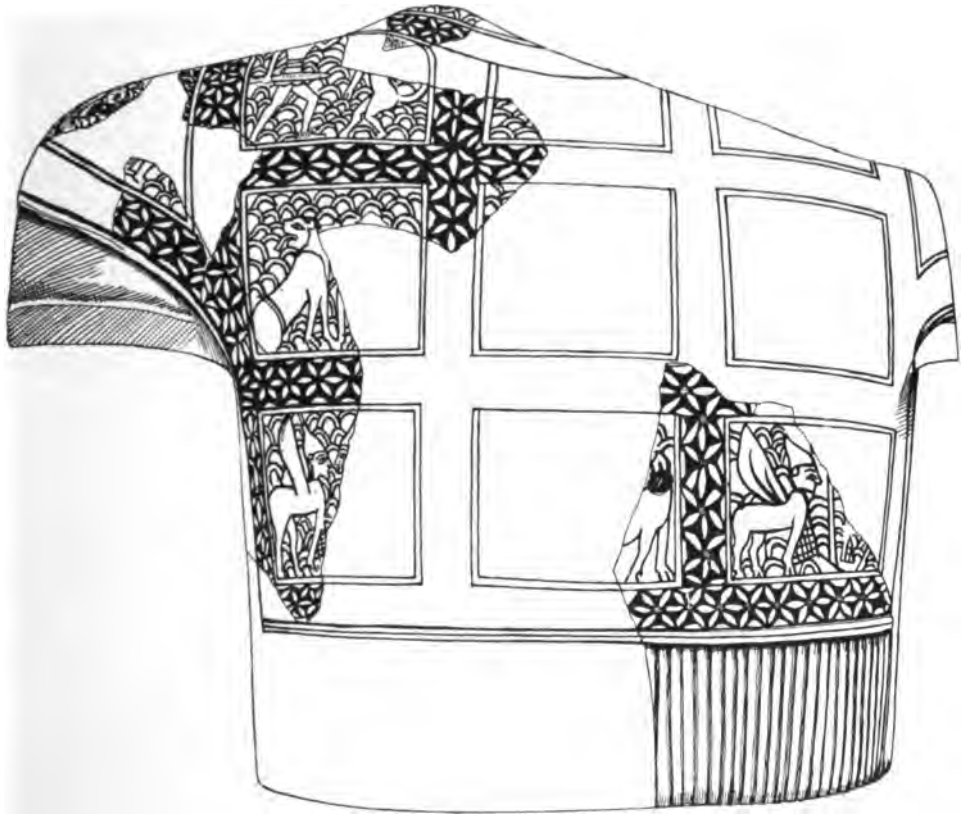

Fig. 4 = A 107–113.

Cyprus Museum at Nicosia (cf. *Cyprus Mus. Cat.* p. 161, Nos. 5814–5821); see also *Journ. Hell. Stud.* xii. (1891), pl. 10, p. 150.

A 107-113. **Fragments of Drapery or Cuirass,** joined from several separate pieces, forming parts of six panels from the right shoulder of a figure, with part of the arm; also a panel at the back of the shoulder and parts of two more, with a fringed border below, on the l. side of the waist. Round the panels are borders

[1] The authorities of these two Museums have kindly supplied accurate drawings for purposes of comparison, but none of the fragments can be fitted to those in the Museum.

of interlacing rosettes in the colour of the clay on a black ground; the ground of the panels is painted red and covered with a scale pattern in the colour of the clay, outlined in black. (1) In the upper left-hand panel is represented **Theseus slaying the Minotaur**: Theseus to r., bearded, with waist-belt and sheath slung at back (?), advances with sword in r. hand to slay the Minotaur, who stands with knees bent confronting him; of the latter only the lower part with long tail, one of the horns, and the r. fore-arm, remain; Theseus appears to grasp the horn with his l. His hair and beard are painted black, his body and sword red, as is the Minotaur; all the outlines are in black. (2) Below, in a panel, are a pair of lions confronted, painted in black outline, the heads averted, the tongue protruding; of the one on the r. little remains. (3) Below, a panel with two Sphinxes confronted, painted red with black outlines; they have wings addorsed, and wear purple peaked caps; of the one on the r. only the head remains. (4) On the r. are parts of two panels with scale-pattern; on the l. is part of the sleeve with a similar panel painted on it, and an unpainted surface below. In this panel, which has a curved surface and rounded corner, is a panther seated to l. looking back, with a hare in its mouth; the panther is painted red with black outlines, the hare black. (5) Part of a panel of scale-pattern with border of rosettes, from back of shoulder, the surface curved: Head of lion to l. with open mouth, outlined in black on ground of clay, the mane painted black. (6) Parts of two panels as before with borders of rosettes (centres coloured red) and ground of scale-pattern; from the left side of the waist. In the one on the r. is a Sphinx to r. (as on the last fragment), with wings painted purple and peaked cap; she is apparently confronting another, and between them are a palm-tree and two triangles of network (?). In the panel on the l. is part of a lion seated to r. with head turned to l., painted purple, with black mane. Below is a fringe with long tassels, alternately two red and two black, in relief.

Ht. of restored figure, 15½ in. Salamis, Cyprus (Τοῦμπα site). Presented by the Cyprus Exploration Fund, 1891. *Journ. Hell. Stud.* xii. (1891), pl. 10, figs. 1–4 (gives part of (1) only), and see p. 150. Colours faded in parts.

A 114. **Fragment of Drapery,** as before. Two panels of scale-pattern on red ground, with borders of rosettes, as before, and parts of surrounding panels: in one is a quadruped browsing to r., too indistinct and obliterated for identification; it is painted red. Across the panels runs a raised diagonal band, coloured red, in which are three parallel grooves, probably indicating a belt. (See *Journ. Hell. Stud.*, xii., p. 150.)

12 × 7¾ in. Salamis, Cyprus (Τοῦμπα site). Presented by the Cyprus Exploration Fund, 1891.

A 115. **Fragment of Drapery** as before. Part of a panel with scale-pattern and border of rosettes: Wings of a Sphinx painted in purple with black outline. Along the edge of the fragment is a purple band with raised black borders and central black groove, probably indicating a belt, as A 114.

3 × 2¾ in. Salamis, Cyprus (Τοῦμπα site). Presented by the Cyprus Exploration Fund, 1891.

A 116. **Fragment of Drapery** as before. Curved surface, coloured red, on which are two bands of rosettes, one curved, the other straight, meeting another at right angles. Above is a band similar to that in A 115.

Ht. $5\frac{1}{4}$ in. Salamis, Cyprus (Τοῦμπα site). Presented by the Cyprus Exploration Fund, 1891.

A 117. **Fragment of Drapery** as before. Two panels of scale-pattern divided by a cable-pattern outlined in black.

$3\frac{1}{2} \times 2\frac{5}{8}$ in. Salamis, Cyprus (Τοῦμπα site). Presented by the Cyprus Exploration Fund, 1891. Patterns somewhat worn.

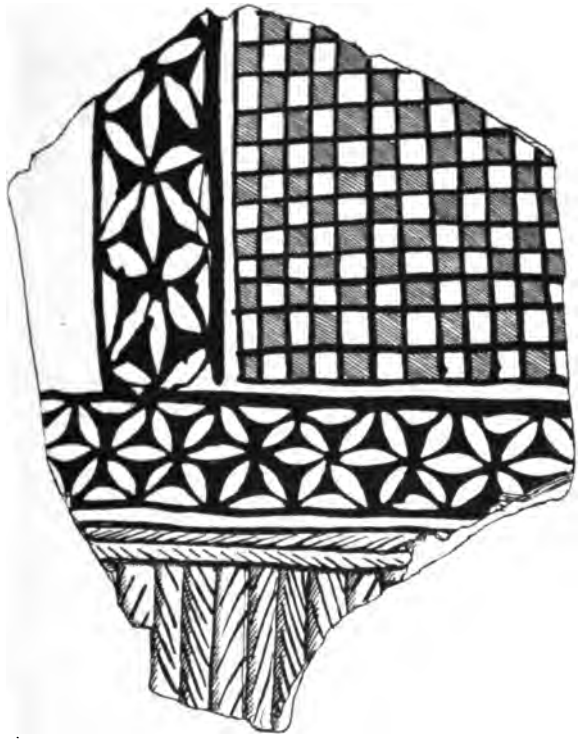

Fig. 5 = A 118.

A 118. **Fragment of Drapery** as before. Part of a panel of chequer-pattern in red and yellow with black edges, and border of rosettes as before; below is a deep fringe as A 113, falling in long straight tassels with hatched lines, alternately two red and two black in relief. On the l., part of an unpainted surface.

$7\frac{1}{2} \times 5\frac{3}{4}$ in. Salamis, Cyprus (Τοῦμπα site). Presented by the Cyprus Exploration Fund, 1891. (See *Journ. Hell. Stud.* xii. (1891), p. 150.)

A 119. **Fragment of Drapery,** as before, representing a border, with band of alternating lotos-flowers and buds, outlined in black on red ground. Above is a band of panels in black outline with bars of black between; below are bands of black on a drab ground. The ground of the drapery above is coloured purple; the surface is curved.

Length 19 in. Salamis, Cyprus (Τοῦμπα site). Presented by the Cyprus Exploration Fund, 1891. Six fragments joined together. Other fragments of this piece are in the Ashmolean and Fitzwilliam Museums; the Cambridge specimen has indications of the thighs at the back, shewing that the border formed the lower hem of an under-garment.

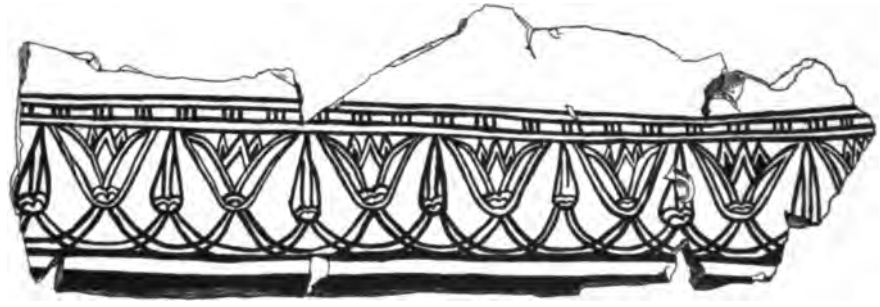

Fig. 6 = A 119.

A 120. **Left hand,** part of, from life-size statue. Only the thumb and fore-finger are indicated, the finger being doubled under the thumb; between them is a large flower of six petals, perhaps a narcissus, but no stalk is visible. The hand is hollow underneath, and the outer edge is quite straight without any modelling.

Length 7 in. Salamis, Cyprus (Τοῦμπα site). Presented by the Cyprus Exploration Fund, 1891. Cf. *Journ. Hell. Stud.* xii. (1891), p. 147.

A 121. **Torso of Male Worshipper,** consisting of body, arms, and part of neck. His hands are clasped on the breast holding a kid (head to r., now lost); he wears a short tight-fitting chiton, over which is a tight-fitting sleeved jerkin cut away over the hips and shewing the looped-up folds of the chiton indicated by semi-circular grooves. The seams of the jerkin are indicated down the sleeves; on the arms are remains of red paint.

Ht. 7⅝ in. Salamis, Cyprus (Τοῦμπα site). Presented by the Cyprus Exploration Fund, 1891. Cf. *Journ. Hell. Stud.* xii. (1891), p. 155 and *Cyprus Mus. Cat.* 5822–5826. Back unmodelled, with hole; the figure is hollow, and nearly cylindrical.

A 122. **Bull,** standing on a base consisting of a rude flat piece of clay joining the feet, with a central support, also rudely modelled. On the head, between the horns, is a four-cornered lamp (broken) of the "cocked hat" type, and down the back are places for three more; the eyes, mouth, and nostrils are rendered by deeply-grooved lines.

Ht. 9½ in. Salamis, Cyprus (Τοῦμπα site). Presented by the Cyprus Exploration Fund, 1891. Right ear and horn broken off. *Journ. Hell. Stud.* xii. (1891), p. 159. Modelled by hand; rude style.

4. KOUKLIA (PALAEPAPHOS). A 123–126.

[These figures were excavated for the Museum in 1899 by Mr. F. B. Welch.]

A 123. **Female Figure,** of *ξόανον* form, cylindrical and hollow, enlarging towards the base without any indication of legs. The figure is painted throughout in the manner of the Cypriote geometrical vases in black and red, and all the details are indicated in this way; the eyes and eyebrows are black, the lips, ears, and spots on the cheek and forehead red, and round the breasts are pear-shaped patches of red. On the head is a high, flat head-dress, spreading towards the top, perhaps intended for a *calathos;* it is ornamented with plain bands of black and red, a band of black lozenges interspersed with red dots, and a band of black chevrons interspersed with red triangles. She wears long loop-shaped earrings ornamented with studs, and a necklace consisting of a double row of beads, alternately black and red, with a large central stud; round the neck is a sort of double cord (?) ending in ornamental tassels painted black and red, probably intended for flowers. Round the arms and lower part of the body are bands of black and red, and above those on the body is visible part of a sash, red with black markings. The hands, which are not modelled, are raised at right angles to the body. The back is only slightly ornamented, the bands being continued on the body and arms; the hair is black, and on the back of the *calathos* are black intersecting lines.

Fig. 7 = A 123.

Ht. 13⅜ in. Injured; lower part restored and left arm lost. From excavations at Kouklia (Old Paphos), Cyprus, 1899.

A 124. **Female Figure,** as the last. The breast-nipples are painted red, but there is no red patch surrounding them. In this figure the sash on the lower part of the body is complete; it has a red and black fringe, and is ornamented above with crosses of various forms in red and black. Round the lower edge of the figure is a broad black band.

Ht. 13 in. From excavations at Kouklia, Cyprus, 1899. Repaired; head and left arm from elbow wanting; lower part complete.

A 125. **Fragment of Female Figure,** as before, consisting of upper part of body and r. arm. The breasts are rendered as in A 123; round the body are two broad bands of red between two of black; sash as last, but somewhat faded.

Ht. 11¼ in. From excavations at Kouklia, Cyprus, 1899.

A 126. **Fore-part of Duck,** the mouth forming a spout. It is elaborately decorated with patterns in black and red; on the head are patterns of black lines with red triangles; round the neck a broad red band; on the front of the breast similar patterns of intersecting black lines, with red triangles in the spaces. On the wings are patterns of intersecting red lines, forming a diaper pattern, the spaces being filled in with squares and triangles of intersecting black lines. The eyes are rendered by black outlines.

Ht. 3 in. From excavations at Kouklia, Cyprus, 1899. Cf. A 189.

5. LAPITHOS (A 127–146).

[This series of twenty terracottas, mostly of the earlier Graeco-Phoenician period, was found in 1897 in a cave at *Ἔμπρὸς Τεμένον*, near the ancient site and modern village of Lapithos in the Kerynia district. It is probable that they are all votive offerings for the shrine of some goddess, probably one presiding over child-birth. Cf. for similar classes of figures, Myres in *Cyprus Mus. Cat.*, p. 31, and Nos. 3001 ff., 5201 ff., 5501 ff.; on the modelling of the columnar figures and other points see *id.* in *Journ. Hell. Stud.*, xvii. (1897), p. 165.

This series was presented to the Museum in 1900 by His Excellency Sir W. Haynes Smith, High Commissioner of Cyprus.]

A 127. **Aphroditè-Astartè.** The figure is modelled in high relief, with background produced by the overflow of the mould; the hands are placed by the sides, and the feet close together. The head is of a Phoenician type with flat, receding forehead and large ears, the features rudely modelled and the nose worked with the hand; a large flap from the head-dress falls on each breast, and the body is nude. There are traces of red on the face and head-dress.

Ht. 6½ in. From Lapithos, Cyprus. Presented by H.E. Sir W. Haynes Smith, High Commissioner, 1900. Cf. B 377 from Sardinia, and, for a later development, B 327 from Naucratis and B 162–163 from Cameiros; also *Naukratis I.*, p. 40, and *Annual of British School at Athens*, 1898–99, p. 82, where it is suggested that these figures are offerings after child-birth.

A 128. **Goddess,** in high relief on a flat rectangular background, as the last. The head is disproportionately large, and the features heavy, but clearly modelled; the l. hand hangs by her side, and the r. holds a bird (?) at her breast; the feet are placed close together. On her head is a cap with scolloped edge; she wears ear-caps and earrings, and a necklace, but is otherwise nude, and heavy tresses of hair fall on the shoulders. The eyes and cap and edges of the background are painted black, and there is a ladder-pattern in black on the legs (cf. A 91, A 158).

Ht. 7⅜ in. From Lapithos, Cyprus. Presented by H.E. Sir W. Haynes Smith, High Commissioner, 1900.

A 129. **Goddess,** upper part of; lower part has been columnar in form; flat and solid. The r. hand hangs at her side, and the l. is placed under the breasts, which have been attached separately; the hair is arranged in a fringe over the forehead, with fillet, and hangs in tresses down each side of the face.

Ht. 5⅜ in. From Lapithos, Cyprus. Presented by H.E. Sir W. Haynes Smith, High Commissioner, 1900. Very rude and indistinct; traces of red colour. Back not worked.

MOTHER-AND-CHILD TYPES FROM CYPRUS.

A 130. **Female Figure.** The body is straight and shaped like a bar of rectangular section; the arms are raised, and the head is carefully modelled, combining archaic Greek and Phoenician features. The hair is arranged in curls over the forehead and a thick plait tied at the end falls on each shoulder; a veil forms a sort of canopy over the head, which it encircles like a frame. There are markings in matt-black on the arms and edge of the veil, and stripes of black across the breast and lower down.

Ht. 6¼ in. From Lapithos, Cyprus. Presented by H.E. Sir W. Haynes Smith, High Commissioner, 1900. Back flat, not worked. Right arm broken off. The figure may have some sepulchral import.

A 131. **Worshipper** with sacrificial bowl. The form of the body is as the last, greatly elongated; the arms, which are badly and imperfectly modelled, clasp a large sacrificial bowl (on a high foot) to the breast. The head resembles the last example; the hair is arranged in rows of neat curls with a fillet across, and plaits on the shoulders as the last. Traces of red colour; feet not indicated except by a projection at the base.

Ht. 7⅛ in. From Lapithos, Cyprus. Presented by H.E. Sir W. Haynes Smith, High Commissioner, 1900. Back smooth and flat.

A 132. **Mother and Child,** or goddess as Κουροτρόφος. Head and body as last, with veil over back of head, but no fillet; the l. arm, in which she holds the child, is merely a hand-modelled flat piece of clay bent round. The child wears a peaked cap; its head resembles that of the mother, and the hair is similarly arranged. The feet are not modelled in either case; on the r. side of the woman the modelling is unfinished, and the traces of fingers on the wet clay are still visible. Her veil and the child's cap are painted black, and there are stripes of the same on her r. shoulder, round her waist, and down her sides. PLATE III.

Ht. 6⅞ in. From Lapithos, Cyprus. Presented by H.E. Sir W. Haynes Smith, High Commissioner, 1900. Woman's right arm wanting.

A 133. **Mother with Two Children,** or goddess as Κουροτρόφος. The woman's body is columnar, spreading out at the base; her hair is arranged in curls over the forehead. The two children are modelled by hand and attached separately, one in front, the other at the back; both figures are very rude, with bird-like heads, the legs not being indicated and the arms rudimentary. They embrace their mother round the waist, and she places her arms (which also are rudimentary) round the one in front. On the figure of the woman are remains of red wash, before and behind. PLATE III.

Ht. 5 in. From Lapithos, Cyprus. Presented by H.E. Sir W. Haynes Smith, High Commissioner, 1900. Base injured behind. Hollow; back of woman not worked. Rude work, but showing a development as compared with last. For the manner of nursing the children, cf. Isaiah, lxvi. 12.

A 134. **Mother and Child,** or goddess as Κουροτρόφος. Modelled in the usual archaic fashion, developed from the columnar type (see *Journ. Hell. Stud.* xvii., PLATE III.

p. 165), but the head is of an Egyptian type, with receding forehead and ears placed too high; the hair is straight over the forehead and falls in thick tresses on the shoulders. She wears a necklace of beads, and long chiton with *apoptygma* and stole with fringed ends (as the Achna figures, A 63 ff.); in her hands she holds the child at her breast in a sitting posture with arms raised and face towards her. The child is nude, and indistinctly modelled; its proportions are those of a grown man. The woman's hair, eyes, and necklace are painted in black; the drapery is covered with a red wash. Her feet are indicated on the front of the columnar base.

Ht. 7⅛ in. From Lapithos, Cyprus. Presented by H.E. Sir W. Haynes Smith, High Commissioner, 1900. Back not worked; hollow underneath.

A 135. **Worshipper with Duck.** The figure is columnar, with spreading base, the face of the ordinary Cypriote type; she holds a duck in both arms (the hands not indicated). Her hair is thick over the forehead, and falls on the shoulders; both it and the duck are painted black.

Ht. 5⅝ in. From Lapithos, Cyprus. Presented by H.E. Sir W. Haynes Smith, High Commissioner, 1900. Base broken; left arm wanting. Hollow; back not worked.

A 136. **Worshipper with Dove** as votive offering. The body is columnar; the face is upturned, the r. hand raised, and the l. holds the dove at her waist. The nose is large and the eyes are not indicated; the hair falls in a thick spreading mass of curls on each shoulder, unless these are intended for large fringed ear-caps, as is certainly the case in the succeeding examples. On the head is a thick turban-like head-dress (as A 90 and some of the Achna figures), and round the neck a thick chain necklace with *bulla* on which is a projecting knob; another chain with pendant is suspended on the breast. Traces of red and black colour; the figure is modelled by hand, the details of the hair and chains being worked with a knife.

Ht. 8½ in. From Lapithos, Cyprus. Presented by H.E. Sir W. Haynes Smith, High Commissioner, 1900. Back not worked; hollow. Style as A 90 and A 92.

A 137. **Upper part of Female Figure,** to the waist, as the last, but better modelled. The r. hand is raised to the level of the neck, and the l. holds some object under the r. breast; the eyes are indicated, and on the turban are incised hatched markings. She wears very large fringed ear-caps and long loop-shaped earrings (see A 68), a broad double necklace with central *bulla*, chain on breast with pendent *bulla* (central knob), bracelets of chain-work (incised only), and armlets. The figure has been covered with a white slip, and there are traces of red and black colour.

Ht. 6 in. From Lapithos, Cyprus. Presented by H.E. Sir W. Haynes Smith, High Commissioner, 1900. Cf. Perrot and Chipiez, *Hist. de l'Art*, iii. p. 563, fig. 384. Solid; back of head only worked.

A 138. **Worshipper with Bird** (?) as votive offering. The figure is similar to the two last, except that she holds a bird (?) at her breast with l. hand; the lower *bulla* is plain and there are no earrings. The eyes are indicated in black outline; the ear-caps and chain are yellow, the head-dress and necklace red, yellow, and black, the lips red; and there are stripes of red on the body and of black on the l. arm and the bird.

Ht. 5⅝ in. From Lapithos, Cyprus. Presented by H.E. Sir W. Haynes Smith, High Commissioner, 1900. Lower part from waist and right arm wanting. Solid; back slightly worked above, but not below.

A 139. **Worshipper with Ram** as sacrificial offering. The body is columnar, as A 136, and the figure generally resembles the three last. In r. hand she holds a ram at her breast, and the l. is raised; she wears a thick himation over the l. shoulder and arm, and round the body, concealing part of the lower necklace. The figure is richly coloured in red, purple, green, yellow, and black: red is employed for the lips and the centre of the *bulla*, for stripes on the body and drapery, and to indicate the fingers; purple for the broad border of the himation and green on the head-dress and necklace; yellow for the ear-caps, chain and *bulla;* black is used for the outlines of the eyes, on the head-dress and back of head and the necklace, also for the ram's head. **Plate II.**

Ht. 8 in. From Lapithos, Cyprus. Presented by H.E. Sir W. Haynes Smith, High Commissioner, 1900. Fingers of left hand broken. Back as before; solid underneath.

A 140. **Worshipper with Votive Offerings,** as the last; in r. hand a dish of cakes. Colours as the last, except that the centre of the *bulla* is green; there is red on the head-dress, but none on the necklace; and round each arm is a band of black.

Ht. 8 in. From Lapithos, Cyprus. Presented by H.E. Sir W. Haynes Smith, High Commissioner, 1900. Back as before; solid.

A 141. **Woman playing Lyre.** The figure resembles the preceding three; her head is inclined to her r., and she holds a lyre of primitive form in l. hand, playing on it with the r. The ear-caps are smaller, and she wears long loop-shaped earrings, a chain necklace with loop-shaped pendant, and a similar chain and pendant on the breast. On the head-dress and body are red and black markings; the ear-caps, earrings, and chains are yellow, the lips and fingers red, and the eyes outlined in black; on the lyre are markings in red. **Plate II.**

Ht. 7⅜ in. From Lapithos, Cyprus. Presented by H.E. Sir W. Haynes Smith, High Commissioner, 1900. Back as before.

A 142. **Woman playing Lyre.** As the last; head upturned; colours faded, only traces of red and black and the black outlines of the eyes remaining.

Ht. 7 in. From Lapithos, Cyprus. Presented by H.E. Sir W. Haynes Smith, High Commissioner, 1900. Lyre nearly all broken away.

A 143. **Woman playing Lyre.** The figure is modelled in the ordinary way, as A 134; she plays with r. hand on a triangular lyre (*magadis*) held in the l. The head is flat, with receding forehead; the body, which stands on a low plinth, is apparently draped in long chiton with *apoptygma*. The hair falls in thick tresses on the shoulders; she wears ear-caps and earrings and necklace. The eyes are incised and outlined in black, the necklace is painted in black (not modelled), and there are stripes of black down the sides; the ear-ornaments are red, and the drapery is covered with a thin red wash.

Ht. 5½ in. From Lapithos, Cyprus. Presented by H.E. Sir W. Haynes Smith, High Commissioner, 1900. Colours worn; back not worked; hollow underneath. Cf. Cesnola, *Cyprus*, p. 51.

A 144. **Woman playing on Cymbal.** Style as A 133, the body columnar, with rudimentary hands in which she holds out the cymbal in front of her; the hair is arranged in a fringe over the forehead, and she wears ear-caps, and earrings (?). The hair and eyes, and back of neck are painted red, and a band round the neck and a ladder-pattern down the sides are in the same colour.

Ht. 6 in. From Lapithos, Cyprus. Presented by H.E. Sir W. Haynes Smith, High Commissioner, 1900. Base broken off; back not worked; rude work.

A 145. **Woman playing on Cymbal.** As the last, but more advanced in style; body columnar, with spreading base; head disproportionately large. Details painted in black on pale buff ground of clay (like the vases); hair indicated by black paint and eyes outlined in black; round the neck and waist are black bands, and stripes down the sides and l. arm. The edges of the cymbal and base are also black. At the sides of the head small holes are pierced, either for suspension or for the insertion of earrings.

Ht. 7⅜ in. From Lapithos, Cyprus. Presented by H.E. Sir W. Haynes Smith, High Commissioner, 1900. Right arm wanting, and base injured. Back of head flat; back of body not worked. Careless work.

A 146. **Man with Kid** as sacrificial offering. The figure is columnar with spreading base; he is bearded, and wears a high peaked cap; he holds a kid in his arms with its head to his l. On his body and elsewhere are remains of markings in red. PLATE II.

Ht. 6⅛ in. From Lapithos, Cyprus. Presented by H.E. Sir W. Haynes Smith, High Commissioner, 1900. Back smooth, not worked.

6. AMATHUS (A 147–214).

[All with the exception of the first are from the Museum excavations under the Turner Bequest in 1893-4; see *Excavations in Cyprus*, p. 89 ff.; also A 405–413.]

A 147. **Fragment of Female Figure** of large size. Parts of two necklaces, the outer one of five flat beads with grooved markings, the inner marked with cross lines, ending in a pendant in the form of a vase; below is visible part of a chain indicated by feather pattern.

4¾ × 3½ in. From Amathus, Cyprus. Presented by the Secretary of State for Foreign Affairs, 1880.

A 148. **Grotesque Mask,** like those of Babylonian wind-gods, modelled and hollowed out. On the forehead are remains of horns and erect ears; the face is cut off straight below the mouth. The skin is ribbed in parallel lines all over; the cheeks protrude, and the nose is broad and flat; the mouth is open (but not pierced through), and the lips drawn in; it has been painted purple, with black lines round. The face may be meant for that of a Seilenos. Three holes for suspension.

Ht. 6⅞ in. Amathus, Cyprus, 1894 (tomb 83); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 113, fig. 164, No. 14.

A 149. **Deity in Shrine,** of Phoenician type. The shrine is in the form of a pylon with plain pilasters, with black markings, spreading out at the top into an architrave painted purple; above is a cornice with a row of *uraei* in low relief. In the centre of the architrave is a circular sinking, which has been painted blue; it represents the solar disc, winged, but the wings are only faintly rendered on either side. The deity stands on a pedestal, with r. hand on breast and l. by side, and r. foot slightly drawn back, wearing a loin-cloth with black stripes twisted round the waist; a thick mass of hair falls on each side of the head. The eyes are outlined in black, the ears painted red.

Ht. 6¾ in. Amathus, Cyprus, 1894 (tomb 83); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 113, fig. 164, No. 11. The back is convex, not worked.

A 150. **Shrine with Image.** The image is of a baetylic character, cone-shaped, painted a deep red; on it is a broad band with *bulla*, and above are six discs in two rows. On either side is a column with a base in front, marked with bands and supporting a canopy with wide spreading top, on which are two rows of chevron patterns in red, edged with black, and in the centre a solar disc surmounted by a crescent in relief. In form the shrine resembles that of the cone of Paphos, as shewn on the coins representing that temple.

Ht. 4¼ in. Amathus, Cyprus, 1894 (tomb 25); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 114, fig. 165, No. 1; and see *Athenaeum*, 26th May, 1900, p. 662. Top edge injured; back convex, not worked. See for the cone of Paphos and coins representing it, *Journ. Hell. Stud.* ix. (1888), pp. 179, 210; also Perrot and Chipiez, *Hist. de l'Art*, iii., p. 265 ff.; and O.-Richter, *Kypros*, p. 262.

A 151. **Bes.** A grotesque figure of the usual type, with wrinkled face, large projecting ears, and hanging stomach, the hands on the hips, and the knees wide apart.

Ht. 6⅞ in. Amathus, Cyprus, 1894 (tomb 88); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 114, fig. 165, No. 3. Cf. Perrot and Chipiez, *Hist. de l'Art*, iii., figs. 21, 294; O.-Richter, *Kypros*, pl. 101, fig. 10, and pl. 103, fig. 4; and for later examples, C 593–594 from Naucratis. Back not worked; hollow underneath.

A 152. **Ptah-Socharis** (?). A crouching male figure of Egyptian type, with hands on waist and knees bent outwards; the hair falls straight over the forehead and down the sides of the face in a thick mass.

Ht. 5⅞ in. Amathus, Cyprus, 1894 (tomb 88); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 114, fig. 165, No. 4. Features very Egyptian, also treatment of hair; but the scarab and crocodile of the original type are omitted. Flat at back. Cf. Perrot and Chipiez, *Hist. de l'Art*, iii., p. 78, fig. 27.

A 153. **Head of Osiris**, broken from a statue. The head is beardless, and wears the crowns of the North and South with *uraeus* and disc in front; the eyes are outlined in black, and on the head-dress are black markings.

Ht. 4 in. Amathus, Cyprus, 1894 (tomb 83); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 112, fig. 164, No. 8. Traces of blue and yellow colour. Flat at back.

A 154. **Female Figure**, of Egyptian type. The arms are placed on the waist; the hair falls in a flat mass on the shoulders, and she wears a necklace with *bulla*. The hair is black, and the eyes and *bulla* outlined in black; the ears, mouth, and necklace are red, and on the top of the head, r. arm, and hip, are black markings; on the throat are traces of blue paint.

Ht. 5⅜ in. Amathus, Cyprus, 1894 (tomb 291); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 114, fig. 165, No. 8. Legs and hands lost. Back flat, not modelled; hollow underneath.

A 155. **Female Figure** as the last, but seated; complete. With r. hand she holds a *phialè* at her waist; the l. rests on her knee. She appears to be draped; the *phialè* is painted red and necklace blue, but the colours are faded. Her feet rest on a projecting ledge; the seat has no sides, and the back is not indicated.

Ht. 7 in. Amathus, Cyprus, 1894 (tomb 291); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 114, fig. 165, No. 9. Back flat; hollow. Cf. generally for the type, the Rhodian seated types, B 170 ff., and for figures of similar style, Heuzey, *Figurines ant. du Louvre*, pl. 6, and *id.*, *Cat. des Fig. ant.* p. 71.

A 156. **Female Figure**; type as A 66 from Achna. The hands are placed on the breasts; the features and drapery are only slightly indicated. Her hair falls in a fringe over the forehead; she wears ear-caps, four necklaces, the lowest of which has a pendant, and a veil over her head and shoulders; the lower part of the body is only slightly modelled, but is apparently draped.

Ht. 6½ in. Amathus, Cyprus, 1894 (tomb 90); excavated under the Turner Bequest. Flat at back; very rude and primitive.

A 157. **Female Figure**, columnar, with base. Her hands are placed on her breasts, which protrude and are painted purple; round her head is a thick wide band (cf. A 90 and A 92), with flaps falling on the shoulders, the part round the head having black and purple stripes, and the flaps black stripes. The ears are indicated by pellets on the temples; the eyes are outlined in black, and the nose is purple; round the arms and body are black and purple stripes, horizontal and vertical.

Ht. 5¼ in. Amathus, Cyprus, 1894 (tomb 251); excavated under the Turner Bequest. Very rudely modelled by hand. Hollow underneath.

A 158. **Female Figure**, with hands on breasts. The top of the head is black, and a black tress falls on each shoulder; the eyes are outlined in black, and the pubes is indicated by a triangle in black. On the neck is a chevron in black, and round the waist are black and purple bands; down the side of the r. leg is a ladder-pattern (cf. A 91), the cross-pieces purple, and down the l. leg, two black stripes.

Ht. 6¾ in. Amathus, Cyprus, 1894 (tomb 83); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 111, fig. 164, No. 1. Repaired. Flat at back.

A 159. **Female Figure,** standing with feet close together. She wears a close cap and red ear-caps ; her arms are bent round in loops on her breast ; her hair falls in parallel tresses on the shoulders, moulded in relief and painted black. The mouth, nose, and fingers are red ; on the breast is a conventional tree in red, and on the arms and legs are horizontal red stripes ; round the waist is a red band.

Ht. 6 in. Amathus, Cyprus, 1894 (tomb 215) ; excavated under the Turner Bequest. Flat at back. Type as A 91 ; cf. also Cesnola, *Cyprus*, pl. 6, and Heuzey, *Figurines ant. du Louvre*, pl. 9, fig. 5, *Cat.*, p. 156.

A 160. **Female Figure,** on a base. The arms hang straight down by the sides, holding up the edges of her skirt ; her hair is arranged in curls over the forehead with a knot at the back projecting under a cap, and she wears long chiton and himation.

Ht. 6¼ in. Amathus, Cyprus, 1894 (tomb 95) ; excavated under the Turner Bequest. Head repaired ; face obliterated ; in bad condition. Flat at back. Developed style, under archaic Greek influence ; found with a late b.f. vase (see *Excavations in Cyprus*, fig. 163, No. 1, pp. 111, 120), and therefore not earlier than 500 B.C.

A 161. **Man carrying Ram,** in relief against a convex surface, like a half-column, flat at the back. He has a long beard, of Assyrian type, and wears a peaked cap with tassel, and a garment reaching to his knees, over which is an upper garment falling in folds to the waist. The ram has its head over his l. shoulder, and he holds its feet in his hands.

Ht. 6½ in. Amathus, Cyprus, 1894 (tomb 83) ; excavated under the Turner Bequest. *Excavations in Cyprus*, p. 113, fig. 164, No. 13. Faint traces of blue and black colour ; hollow underneath. Cf. Perrot and Chipiez, *Hist. de l'Art*, iii., p. 589, fig. 402.

A 162. **Man.** The figure is columnar, with spreading base, and closely resembles A 92 ; the hands are placed in front, the l. clasping a flat circular object. The eyes and mouth are not indicated ; the ears are rendered by pellets and the nose by an irregularly-shaped lump of clay, attached separately. Over the forehead is a thick vertical band, passing behind the ears and falling in flaps on the shoulders (cf. A 90, etc.).

Ht. 5⅜ in. Amathus, Cyprus, 1894 (tomb 83) ; excavated under the Turner Bequest. Very rude ; modelled by hand.

A 163. **Man,** modelled by hand ; body nearly flat, but columnar below, with spreading base ; arms by sides. The breasts are indicated, but the mouth and hands are not ; he wears a conical cap with crescent and disc in relief and a row of five pellets on the brim ; in his ears are double spiral earrings (as A 106) and round his neck a necklace with *bulla* on his waist. He appears to wear a chiton indicated by two festooned folds over the abdomen. The eyes are outlined in black, the nose, ears, and earrings red ; the cap has a red stripe and the crescent and three of the pellets are red ; on the drapery and base are remains of red.

Ht. 6 in. From Amathus, Cyprus, 1894 (tomb 263) ; excavated under the Turner Bequest.

A 164. **Groom with Horse.** The man stands on the l. of the horse; his eyes are large, outlined in black, and his ears are represented by pellets; his nose and mouth are not indicated. His hair is painted black at the back, and on each side of the head is a thick lock; his l. arm hangs by his side (the hand not indicated). The horse is of the usual type, with long neck and short straddling legs; down the neck and fore-legs are purple and black markings, and the mane ends in a purple crest or top-knot (broken).

Ht. 5½ in. Amathus, Cyprus, 1894 (tomb 83); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 112, fig. 164, No. 7. The man's right arm lost. Rudely modelled by hand; the man's feet not rendered; figure of man not worked at back.

A 165. **Horseman.** The man's body is erect and much elongated; his hands are placed on the top of the horse's mane; his legs are not indicated. He wears a purple peaked cap; on his arms and back are black and purple stripes. The horse's nose and tail are purple; the eyes are outlined in black; on the throat, chest, and legs are markings in purple and black. In front is a black collar, from which hang four bells (?), indicated in relief (cf. A 218).

Ht. 5¼ in. Amathus, Cyprus, 1894 (tomb 2); excavated under the Turner Bequest. Coarse, drab clay, modelled by hand. This type of figure, originally Oriental, is exceedingly common in Cyprus, and also occurs in Greece and elsewhere (cf. B 118 from Halicarnassos and B 328 from Naucratis). The best specimens of this type in the Museum are not included in this Catalogue; they are to be seen in the Egyptian and Assyrian Department. On the development of the type, see Jamot in *Bull. de Corr. Hell.* xiv. (1890), p. 217 ff.

A 166. **Horseman,** as before. His legs are placed on the horse's fore-quarters; the feet are not indicated. His hair, beard, and eyes are black; his ears, mouth, and spots on the cheek, purple; round his arms and legs are black and purple bands. The horse's mane and head-stall are purple, its eyes black; down its legs are purple and black markings.

Ht. 4⅜ in. Amathus, Cyprus, 1894 (tomb 36); excavated under the Turner Bequest.

A 167. **Horseman,** as before. The man's legs are bent backwards and are better modelled than usual; he has a large nose, and pellets for ears. On his r. arm (which is much abbreviated) he carries a small circular shield, painted purple; his l. is placed on the horse's mane; his hair falls in separate locks round his head. The horse has a top-knot, and looped tail; the nostrils are indicated, and down the nose is a purple stripe; the eyes are black. It has a head-stall (in relief) and two collars, the upper plain, with pendant; the lower is formed of round beads, with a billet-shaped one in the middle, and below it is a small projection. Along the body and legs are black stripes.

Ht. 4⅜ in. Amathus, Cyprus, 1894 (tomb 52); excavated under the Turner Bequest Fairly good modelling; right hind-leg of horse restored.

A 168. **Horseman,** as before; legs as last; nose only indicated. He has a purple peaked cap with brim, and black beard; on his arms and legs are black and purple markings. The horse's nose is purple, and down its legs are purple stripes, edged with black; its tail is looped.

Ht. 4¾ in. Amathus, Cyprus, 1894 (tomb 83); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 112, fig. 164, No. 9.

A 169. **Man on Horseback,** as before. The man's nose and ears are separately attached, as in A 162; the head is of elongated form, and the eyes, mouth and legs are not indicated; his hands are placed on the top of the horse's neck. The horse has a long body and long muzzle, and its ears are indicated.

Ht. 4½ in. Amathus, Cyprus, 1894 (tomb 25); excavated under the Turner Bequest. Horse's left ear broken. Rudely modelled by hand.

A 170. **Man on Horse,** as before. Hands on horse's neck; legs not indicated nor any feature except nose; on either side of the head is a tuft of hair.

Ht. 5½ in. Amathus, Cyprus, 1894 (tomb 84); excavated under the Turner Bequest. Roughly modelled by hand.

A 171. **Man on Horse.** His legs are indicated as far as the knees; his l. hand is placed on the horse's neck. The hair and eyes are coloured black, as is the scanty beard; on the nose and cheek are patches of red, and on either side of the head is a tuft of hair (?) in relief. On the hands are black markings, and round the arms and back are two parallel black lines joined by red lines like the rungs of a ladder. The horse has a red top-knot, and the head-stall is indicated in red; the eyes are black, and on the front of the body is a ladder-like pattern as on the man.

Ht. 5¼ in. Amathus, Cyprus, 1894 (tomb 52); excavated under the Turner Bequest. Better modelled than usual.

A 172. **Warrior on Horseback,** fragment of. The features are slightly modelled; he is beardless, and wears a Phrygian cap edged with black; on l. arm he carries a round shield with black markings. The horse's mouth is open; it has a head-stall, painted black.

Ht. 5 in. Amathus, Cyprus, 1894 (tomb 83); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 111, fig. 164, No. 2. Body and limbs of warrior and horse wanting. Horse's muzzle hollow underneath. More advanced modelling than in the previous examples.

A 173. **Fragment of Male Mask,** cut off vertically through the middle; the fore-head with r. eye and ear remaining. The hair is smooth and has been painted black; round it is a broad fillet, which has been coloured red.

Ht. 2 in. Amathus, Cyprus, 1894 (tomb 83); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 113, fig. 164, No. 25. Three holes for suspension round the edge.

A 174. **Fragment of Head or Mask,** horned and bearded, with closely-curling hair worked in low relief; the eyes, r. ear, and one horn remaining.

Ht. 6 in. Amathus, Cyprus, 1894 (tomb 83); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 112, fig. 164, No. 5. Repaired; traces of blue colour. Holes for suspension.

A 175. **Male Mask**, with large nose and smooth beard; hair, beard and features rendered in black; also remains of red colour; eyes pierced through.

Ht. 4⅛ in. Amathus, Cyprus, 1894 (tomb 83); excavated under the Turner Bequest. In bad condition and much repaired; right ear wanting.

A 176. **Grotesque Mask**, pear-shaped. Round the face is a border as if to indicate drapery; it has large projecting ears, and a high cap (?); the eyes are pierced right through. On each side is a hole for suspension.

Ht. 4⅛ in. Amathus, Cyprus, 1894 (tomb 95); excavated under the Turner Bequest. Cf. O.-Richter, *Kypros*, pl. 180, fig. 2 = Hermann, *Gräberfeld von Marion*, p. 23.

A 177. **Lion** (P) couching on hind-legs, with round, snub nose, and long curly tail thrown over the r. hind-leg; the eyes are outlined in black, and on the body are black and purple stripes; the shoulder-blades are in relief and the fore-paws are indicated by incisions.

Ht. 3⅛ in. Amathus, Cyprus, 1894 (tomb 88); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 114, fig. 165, No. 5.

A 178. **Mask of Lion** (P), part of, thin and hollowed out; eyes outlined in black, pierced with two holes for suspension.

Ht. 5 in. Amathus, Cyprus, 1894 (tomb 83); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 111, fig. 164, No. 4. Much injured.

A 179. **Ox with Crater on Back**, forming an *askos*; the muzzle forms the spout. The body is long, with straight back, the legs short and thick; the tail is placed against the l. hind leg. The *crater* rests on the hind-quarters, and forms the mouth of the vase; the handles have been modelled by hand and attached separately. On the *crater* and on the bull's legs and hind-quarters are stripes of black and purple.

Ht. 5¼ in. From Amathus, Cyprus; excavated under the Turner Bequest, 1894 (tomb 25). *Excavations in Cyprus*, p. 114, fig. 165, No. 2. Right horn and muzzle broken.

A 180. **Bull** (P) with legs wide apart. The horns and eyes are black, the tail, ears, and muzzle red, and down the withers and hind-quarters are ladder-like patterns in black and red (as A 91 and 158); behind the horns is a pellet.

Ht. 3 in. Amathus, Cyprus, 1894 (tomb 83); excavated under the Turner Bequest. Very rudely modelled by hand.

A 181. **Bull** (P), as last. Legs not so wide apart; tail not coloured, and only two plain black stripes on hind-quarters; two red stripes across neck in front.

Ht. 3⅜ in. Amathus, Cyprus, 1894 (tomb 83); excavated under the Turner Bequest.

A 182. **Stag** with budding antlers, fore-legs wide apart and much longer than the hind-legs, and short tail. The eyes are black, the horns black and purple, and on the body are purple and black stripes.

Ht. 4½ in. Amathus, Cyprus, 1894 (tomb 217); excavated under the Turner Bequest. Mouth broken. Rude modelling.

A 183. **Goat** (P), standing with fore-legs advanced, and hind legs, which are much shorter, drawn in; short, stumpy tail. The eyes are black; on the back and front are purple and black stripes.

Ht. 2½ in. Amathus, Cyprus, 1894 (tomb 83); excavated under the Turner Bequest. Horns broken off. *Excavations in Cyprus*, p. 113, fig. 164, No. 23.

A 184. **Similar Animal,** with erect ears or horns, standing more upright; pointed nose, coloured purple and black; ears and eyes black; stripes on body as last.

Ht. 3¼ in. Amathus, Cyprus, 1894 (tomb 83); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 111, fig. 164, No. 3 (?).

A 185. **Goat** (P), as the two last, with legs wide apart, planted firmly outwards; the ears are thrown back and the tail lies on the back. The body is much elongated; on it are black markings.

Ht. 3⅛ in. Amathus, Cyprus, 1894 (tomb 36); excavated under the Turner Bequest.

A 186. **Mule,** in attitude as the last. It has a collar and saddle-cloth; the ears and head-stall are coloured red, and on the fore-legs is a ladder-like pattern in black and red (as A 180); the ears are thrown back.

Ht. 3⅛ in. Amathus, Cyprus, 1894 (tomb 197); excavated under the Turner Bequest. Tail broken.

A 187. **Dog** (P) squatting with hind-legs doubled under, holding a purple object between its fore-paws which it devours. The eyes are outlined in black; on the body are intersecting purple and black lines.

Length 2¾ in. Amathus, Cyprus, 1894; excavated under the Turner Bequest. Ears lost.

A 188. **Animal with long Snout,** probably intended for a pig. Roughly modelled, with rudimentary legs; hollow underneath. Traces of purple and black stripes on body.

Length 4 in. Amathus, Cyprus, 1894 (tomb 297); excavated under the Turner Bequest.

A 189. **Duck,** without legs, handle on back. Eyes outlined in black; beak and top of head purple; black bars on tail. On the body each side is a semi-circular panel outlined in black with two purple triangles above and a triangle in black outline below, partly filled with crossed lines.

Length 3½ in. Amathus, Cyprus, 1894 (tomb 198); excavated under the Turner Bequest. Cf. A 126 from Kouklia.

A 190. **Duck,** hollowed out underneath, the edge straight, with rudimentary feet like seals' flappers; small head with black markings. Black and purple markings on feet and tail; on each wing a large purple patch surrounded by two black stripes.

Ht. 2 in. Amathus, Cyprus, 1894 (tomb 88); excavated under the Turner Bequest.

A 191-194. **Four Ducks,** as the last, but less conventionally modelled; rudimentary feet. The eyes are outlined in black; the tops of the heads are purple; round the necks and on the tails are black and purple bands. The wings are indicated by leaf-shaped panels in black outline with purple featherings.

Ht. 3⅛ to 2¾ in. Amathus, Cyprus, 1894 (tomb 88); excavated under the Turner Bequest. Tail of one broken off; colours somewhat faded in the case of the two smallest.

A 195. **Duck,** as A 190; legs barely indicated; small head and rudimentary tail. The eyes are outlined in black; the neck and body are painted with black and yellow stripes.

Ht. 2⅝ in. Amathus, Cyprus, 1894 (tomb 141); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 112, fig. 164, No. 6. Hollow underneath.

A 196. **Duck,** conventionally treated, as the last; no indication of legs. The wings are extended, the eyes rendered by pellets attached; the beak and wings are painted purple, and on the body are vertical stripes of black and purple.

Ht. 3¼ in. Amathus, Cyprus, 1894 (tomb 83); excavated under the Turner Bequest.

A 197. **Wine-cart,** shaped like a jar with a wide mouth; in front are two projections representing the legs of a tied-up skin; between them has been a spout, and at the back is a wide projecting one, also broken. Below are two pierced vertical pieces through which the axle passed; the whole is painted with intersecting bands of black and purple.

Ht. 4½ in. From Amathus, Cyprus (tomb 83); excavated under the Turner Bequest, 1894. *Excavations in Cyprus*, p. 113, fig. 164, No. 15.

A 198. **Wine-cart,** as the last, but with a differently shaped body, like a top, having a long neck with rim above. At either side a long narrow spout projects; round the neck and body are bands of black and purple.

Ht. 4⅜ in. From Amathus, Cyprus (tomb 89); excavated under the Turner Bequest, 1894.

A 199. **Cart,** consisting of a flat board, concave at one end and tapering to a point at the other, with two pieces attached underneath, pierced for the insertion of the axle, which is lost. At the narrow end is a sort of button, painted purple, and also a hole for the pole; one wheel remains, detached, pierced with a hole for the axle. The cart is painted with black and purple stripes: on the wheel are remains of purple colouring.

Length 6¼ in. Amathus, Cyprus, 1894 (tomb 88); excavated under the Turner Bequest.

A 200. **Cart,** as the last, but smaller; instead of the button, a projection. Down the centre are two purple stripes with black borders. One detached wheel remains, with eight spokes, alternately black and purple.

Length 4½ in. Amathus, Cyprus, 1894 (tomb 83); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 113, fig. 164, No. 21.

A 201. **Cart,** as the last, with upright sides; one wheel remaining, as before, with four spokes, the spaces between which are alternately black and purple. On each side is a purple stripe between two black ones.

Length 4 in. Amathus, Cyprus, 1894 (tomb 83); excavated under the Turner Bequest. One axle-piece broken off.

A 202. **Boat.** It has a high poop, supported on a rectangular framework, the gunwale pierced with holes, indicating that it is of open-work; on either side is attached a rectangular projecting framework, the lower part filled in and pierced with holes. In the floor of the poop are two holes, and in the port side of the stern is another hole, where an iron steering-oar has been attached; at the end of the poop is a thin upright block. In the middle of the boat are a socket for mast and three thwarts, the middle one having two supports bent at a right angle; at the prow is another thwart. Along each side is a row of small holes, on either side of which are stripes of black and yellow on the exterior.

Length 12½ in. Amathus, Cyprus, 1894 (tomb 83); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 112, fig. 164, No. 12; *Departmental Guide*, 1902, p. 106. Prow broken away, with *acrostolion;* also a piece broken out of port side; an object is also missing from the middle thwart, perhaps a human figure. Cf. for two Bronze Age specimens of boats, A 49–50; for later examples, Cesnola, *Cyprus*, p. 259; *Arch. Anzeiger*, vii. (1892), p. 116; Froehner, *Barre Coll.*, No. 154; *Cyprus Mus. Cat.* 3351–3355; O.-Richter, *Kypros*, pl. 145. These boats are almost exclusively found at Amathus; cf. the story of Kinyras.

A 203. **Boat,** as the last, but of a much more simple type. The prow ends in a curved upright with blunt end (cf. A 50 from Maroni), and the stern in a similar upright, not so much curved. At the stern is a cross-piece or thwart, and in the port side a hole is pierced; the exterior is painted with stripes of black and purple. In the centre is a socket for the mast.

Length 8½ in. Amathus, Cyprus, 1894 (tomb 83); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 113, fig. 164, No. 19. Prow injured.

A 204. **Boat.** As the last; thwart at prow, and no hole in port side; purple stripes outside and along the edge, and on the stern thwart.

Length 7 in. Amathus, Cyprus, 1894 (tomb 73); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 112, fig. 164, No. 17. Part of the starboard side broken away. Coarse drab clay.

A 205. **Boat.** As before; no thwarts or mast-hole; the sides are stepped, being higher at the prow than at the stern; the exterior is painted with black and purple stripes.

Length 6⅞ in. Amathus, Cyprus, 1894 (tomb 83); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 112, fig. 164, No. 16; *Departmental Guide*, 1902, p. 106. Prow injured, and part of starboard side broken away.

A 206. **Boat,** narrow with flat bottom; the prow in the form of a boar's head, the horns forming the upright part, and the snout the nozzle of the boat. The

boar's eyes are outlined in black ; on the sides are yellow chevrons between double black stripes.

Length 7¼ in. Amathus, Cyprus, 1894 (tomb 176) ; excavated under the Turner Bequest. *Excavations in Cyprus*, p. 113, fig. 164, No. 22. Upright part of stern broken off.

A 207. **Boat,** with eye painted in black outline on the prow ; the stern bent round at the top in a hook ; on the sides are hatched lines, alternately purple and black, with a black stripe below.

Length 5¼ in. Amathus, Cyprus, 1894 (tomb 88) ; excavated under the Turner Bequest. *Excavations in Cyprus*, p. 114, fig. 165, No. 6.

A 208. **Boat.** Long and narrow, with upright prow and stern ; painted inside and out with black and purple stripes.

Length 7 in. Amathus, Cyprus, 1894 (tomb 83) ; excavated under the Turner Bequest. *Excavations in Cyprus*, p. 112, fig. 164, No. 10. Repaired.

A 209. **Boat.** As the last but wider ; outside only painted.

Length 5¼ in. Amathus, Cyprus, 1894 (tomb 83) ; excavated under the Turner Bequest. *Excavations in Cyprus*, p. 113, fig. 164, No. 20. Port side broken, and stern repaired.

A 210. **Boat.** Dumpy oval shape ; projecting stern, rising to a point above, with cross-thwart painted purple ; vertical purple stripes on outside.

Length 3¼ in. Amathus, Cyprus, 1894 (tomb 83) ; excavated under the Turner Bequest. *Excavations in Cyprus*, p. 113, fig. 164, No. 18. Prow broken.

A 211. **Part of Boat.** On the interior, on one side, a flat tongue-shaped piece attached ; on the exterior, moulded double ribs, with projection in the middle (that on one side broken away) ; the upright part is also broken away.

Length 4 in. Amathus, Cyprus, 1894 (tomb 83) ; excavated under the Turner Bequest. *Excavations in Cyprus*, p. 113, fig. 164, No. 24.

A 212. **Part of Boat,** consisting of the bow, with thwart ; the upright piece has two points ; the keel projects below.

Length 6 in. Amathus, Cyprus, 1894 (tomb 95) ; excavated under the Turner Bequest.

A 213. **Part of Boat,** similar, the keel rounded off below ; may perhaps be part of the same boat as A 212.

Length 5¼ in. Amathus, Cyprus, 1894 (tomb 95) ; excavated under the Turner Bequest.

A 214. **Bell-shaped Figure,** as A 226 from Curium, with rudimentary arms, and spreading base. The knob at the top and a band round the waist are purple ; on the waist and round the base are black rings, and the arms are painted black.

Ht. 3¼ in. Amathus, Cyprus, 1894 (tomb 198) ; excavated under the Turner Bequest. *Excavations in Cyprus*, p. 114, fig. 165, No. 7. Knob broken.

7. CURIUM (A 215-227).

[Excavated under the Turner Bequest, 1895; see *Excavations in Cyprus*, p. 57 ff.; also A 2–9 and A 414–422.]

A 215. **Man Climbing Tree and Two Dogs.** A rudely-modelled figure, with large nose, and pellets for ears, grasps a tree in a squatting attitude, as if climbing it; the tree is represented by a plain stem ending above in a calyx of four points, and below in a base. On the other side of the tree are two dogs, climbing up in pursuit (?); they are very roughly modelled. On the man's hand and on one of the dogs are black markings; a hole is pierced through the tree.

Ht. 3⅛ in. Curium, Cyprus, 1895 (tomb 98); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 71, fig. 120. Modelled by hand. The tree is of a phallic (?) form, as in a "ring-dance" group from Dali in the Cypriote Room of the Egyptian and Assyrian Department. It is possible that this group is a combination of the "ring-dance" type with that of the *πότνια θηρῶν* familiar in archaic Greek art. For the male type corresponding to the *πότνια θηρῶν* see *Journ. Hell. Stud.* xiii. (1892–3), p. 260; for the "ring-dance" type, O.-Richter, *Kypros*, pl. 17, fig. 5; for the tree, *ibid.* pl. 17, fig. 1; see also *ibid.* pl. 76.

A 216. **Warrior,** columnar, with base. He carries a circular shield under l. arm with red edge and a circle of black dots, slung over the shoulder by a strap; on his l. arm are black stripes, and the fingers are indicated in black. Between the shield and his body he holds a long object perhaps meant for a dart (cf. A 234); the r. arm has been raised.

Ht. 4 in. Curium, Cyprus, 1895 (tomb 8); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 70, fig. 111. Head and right fore-arm lost; shield-strap broken away. Cf. A 233–234, and *Cyprus Mus. Cat.* p. 110, No. 3147; No. 5347 from Kythrea; Nos. 5541, 5542 from Kition (Kamelarga). Modelled by hand.

A 217. **Horseman.** Type as A 165 ff. from Amathus; the man sits forward on the horse's withers. On the neck and hind-quarters of the horse are faded black markings, and in front is a panel of vertical black lines with a pattern above like the Cypriote character .

Ht. 3⅛ in. Curium, Cyprus, 1895 (tomb 25); excavated under the Turner Bequest. Man's head lost. Modelled by hand.

A 218. **Horseman,** as before. The man's legs are not indicated; he wears a purple cap with ear-flaps; on his fingers and back are black markings. The horse has a black mane and top-knot; the eyes are black, and on the neck and hind-legs are black stripes; long tail, painted purple. In front of the horse is attached a raised flat piece with black and purple stripes, with a fringe (? cf. A 165) below in higher relief and painted purple.

Ht. 4⅞ in. Curium, Cyprus, 1895 (tomb 59); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 70, fig. 112. Man's head repaired; horse's left ear lost.

A 219. **Horseman,** as before. The man leans back, with hands on the horse's mane; his feet are not rendered, and the legs are unfinished; his nose only is indicated, and on each side of the head is a pellet, apparently to indicate the

ears. He wears a red peaked cap, and his body and legs are partly painted red. The horse's mouth is open, and the legs wide apart; it has a thick forelock and top-knot, which, with the mane, are painted red. On the front of the body are purple spots and black stripes, red chevrons with black borders, and black and purple stripes, horizontal and vertical; below is a projecting flap. The legs and hind-quarters have black and purple stripes; the head-stall is black, and in front of the neck is a purple collar.

Ht. 6⅛ in. Curium, Cyprus, 1895 (tomb 98); excavated under the Turner Bequest. Horse's head broken off.

A 220. **Horseman,** as before. The man wears a peaked cap with black edge; his chin, eyes, and fingers are indicated in black, and on his arms are black markings. The horse's mane is indicated by black stripes and spots, and its eyes by black outlines; down the neck and fore-legs, and on the hind-quarters and tail are black stripes; in front, are black bars and vertical stripes, and below, a slight projection.

Ht. 4½ in. Curium, Cyprus, 1895 (tomb 98); excavated under the Turner Bequest. Red colour.

A 221. **Horse.** Modelled by hand; eyes not indicated; legs very wide apart; black mane rising in a crest; long tail curled up at the end. On the hind-quarters are black and purple stripes, and on the fore-legs, remains of red; in front is a flap with red chevrons and stripes.

Ht. 6½ in. Curium, Cyprus, 1895 (tomb 26); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 70, fig. 113. Similar horses from Dali in Egyptian and Assyrian Department.

A 222. **Horse.** Modelled by hand, very rude; the legs very short, but not straddling. The mane rises in a crest, with black stripes; the eyes and a band round the nose are black, and down the fore- and hind-legs are black ladder patterns.

Ht. 2⅞ in. Curium, Cyprus, 1895 (tomb 26); excavated under the Turner Bequest. The tail is broken off.

A 223. **Horse.** Modelled by hand, but less rude; the legs longer and wider apart. The body is painted black except the under side; the eyes, mane with crest, and a band round the nose are black, and the muzzle purple; in front of the neck is a thick collar painted purple.

Ht. 3⅛ in. Curium, Cyprus, 1895 (tomb 59); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 70, fig. 114.

A 224. **Ram.** Conventional modelling; ears, tips of horns and of nose purple; back of head and horns, outlines of eyes, and band across forehead, black; black and purple stripes over body, legs, and tail.

Ht. 2⅝ in. Curium, Cyprus, 1895 (tomb 98); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 70, fig. 115.

A 225. **Duck.** Conventional modelling; wings spread; three very short legs or rather supports, one being under the tail. The eyes are outlined in black, and on the head and neck are black bars; the wings and tail are purple, and on the back and tail are black crossing lines.

Ht. 2⅝ in. Curium, Cyprus, 1895 (tomb 59); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 70, fig. 116.

A 226. **Bell** with knob at the top, cylindrical below, without spreading base; the knob is painted black, and round the waist are purple stripes, alternating with pairs of black rings.

Ht. 2¼ in. Curium, Cyprus, 1895 (tomb 26); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 70, fig. 117. Colours worn. Cf. *Cyprus Mus. Cat.* Nos. 3357–3359, and A 214 from Amathus.

A 227. **Centaur,** with equine fore-legs and human *pudenda;* he has a snub nose, short, thick beard, and long hair projecting in a flat mass at the back. In his l. arm he carries a doe, the legs drawn in together, very roughly modelled. He has a stiff flat tail, standing out horizontally; his feet are not indicated. The whole has been covered with a white slip; the Centaur's breast is red, and on his shoulder and above the pubes are black stripes, his hair and beard are black, and the doe has black markings on the legs.

Ht. 6¼ in. Curium, Cyprus, 1895 (tomb 73); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 70, fig. 110. End of sixth century B.C.; under archaic Greek influence; the Centaur is well modelled, especially the head. Right arm lost.

8. POLI (MARION) AND LIMNITI (A 228–230).

[Excavated by the Cyprus Exploration Fund, 1889–90; see *Journ. Hell. Stud.*, xi. (1890), p. 1 ff.; also A 397–404.]

A 228. **Female Figure.** She stands with l. leg bent, the fingers of her r. hand placed on her r. breast, while with l. hand she draws aside the skirts of her drapery, in the Spes attitude (cf. *Cat. of Bronzes*, p. xlii.). She wears a cap covering the head, with a peak behind, long chiton, and himation. The eyes are indicated by pieces stuck on; the lips are parted. PLATE IX.

Ht. 6¾ in. From Poli-tis-Chrysochou, Cyprus (tomb A. 6). Presented by the Cyprus Exploration Fund, 1890. *Journ. Hell. Stud.* xi. (1890), p. 52. Somewhat rough, but a close imitation of archaic Greek work of about 500–480 B.C.; for the type, cf. B 211–214 from Rhodes. Flat at back except the head; small base.

A 229. **Face** from a large statue, cast hollow and in the round. Over the forehead are two rows of close curls of archaic type, coloured black; the eyes and eyebrows and the chin-beard and a tuft of hair on the chin are outlined in matt-black.

Ht. 8 in. Made up from fragments. Probably from Poli-tis-Chrysochou, 1890.

A 230. **Female Head,** from a statue, modelled in the round. She wears a broad olive wreath, composed of pairs of leaves, below which the hair is waved in parallel horizontal lines; the ears are covered with caps with scolloped edges, as A 91, 102, 231, and in them are large earrings in the form of a flower; round the neck is a plain necklace with pendant in the shape of an amphora without handles, its neck ornamented with *bullae.*

Ht. 7¼ in. From Limniti, Cyprus. Presented by the Cyprus Exploration Fund, 1890. *Journ. Hell. Stud.* xi. (1890), p. 94. Right ear broken. Red clay. Hair not worked at back.

9. DALI (IDALION) AND OTHER SITES (A 231–240).

[All from excavations or sporadic tomb-digging previous to the British occupation. The results of Mr. Lang's excavations at Dali in 1868, including about fifty terracottas of this period, are in the Egyptian and Assyrian Department. A 234–238 may be from General Cesnola's investigations at Dali or Larnaka.]

A 231. **Female Head,** broken from a statue; modelled in the round. The hair is rendered in black in front and on the neck, the crown of the head being red; over the forehead are two rows of neat curls, and at the back, the beginning of thick tresses all round; over the ears are caps with five scollops round the edge (cf. A 91, A 102, A 230). The eyes are large and staring, the pupils black, the rest in the colour of the clay; the eyelids are indicated by raised edges with grooves behind, and are coloured black; the eyebrows are indicated by a feathered pattern. On the lips are remains of red colour; the nose is large, the chin pointed.

Ht. 7¼ in. From Dali, Cyprus. Presented by Mr. Consul Sandwith, 1868. Perrot and Chipiez, *Hist. de l'Art*, iii. p. 541, fig. 367; Bernoulli, *Aphrodite*, p. 32, note 1; Mansell, *Brit. Mus. Photographs*, No. 782; cf. *Arch. Zeit.* 1867, *Anzeiger*, p. 76, and *Cyprus Mus. Cat.* 5398 and 5719 ff. Right ear injured and cap broken away. Features well modelled. A rare instance of archaic Cypriote work under Hellenic influence; see *Journ. Hell. Stud.* xvii. (1897), p. 169.

A 232. **Head of Warrior,** in advanced "Assyrian" style. He has a thick short curly beard, painted black; the eyebrows are feathered in Assyrian fashion (cf. A 106) and painted black; the face has been painted red. He wears a conical helmet covered all over with close spirals, apparently to indicate patterns cut in leather; the front part is depressed, and has maeander borders incised and painted red down the sides and along the forehead. At the peak is a piece projecting and falling behind, with a moulded ring round it.

Ht. 3⅛ in. From Dali, Cyprus. Presented by A. W. Franks, Esq., 1885.

Fig. 8 = A 232.

GRAECO-PHOENICIAN FIGURES FROM CYPRUS.

A 233. **Grotesque Mask,** thick and flat. The corners of the mouth are drawn up, and those of the eyes down; the nose is long, the cheek-bones high, and the chin wide; a lock of hair falls on the forehead.

Ht. 4½ in. Dali, Cyprus, 1855.

A 234. **Warrior;** columnar, with base. He has a large flat round shield on l. arm, and in r. hand holds up a dart (?) as A 216, roughly modelled. He wears a peaked cap with flaps painted red; the eyes are black, the nose purple, and the beard red; round the neck is a black band, and round the lower part, bands of black and purple. PLATE IV.

Ht. 5½ in. From Dali (?), Cyprus. Purchased of Gen. Cesnola, 1876. See Cesnola, *Cyprus*, pp. 93, 203. Traces of yellow colour (?); rudely modelled.

A 235. **Warrior.** Rudely modelled; columnar, with base. On the l. arm is a circular shield held out; the r. hand, which is rudimentary, may have held up a spear. The figure wears a conical cap, painted red; the nose and mouth are red, and the beard and eyes black; on the r. hand are black stripes, and on the shield red and black rays. The lower part is painted with vertical stripes alternately black and red. PLATE IV.

Ht. 5½ in. Cyprus, 1870; probably from Dali. *Guide to First Vase Room*, 1883, p. 31, No. 4. Hole pierced in side. Cf. Cesnola, *Cyprus*, pp. 93, 203 and Froehner, *Barre Coll.*, No. 145; also A 216.

A 236. **Horseman,** of the usual Cypriote type; the man clings close to the horse's mane, and has a peaked cap, and a purple projection on his back. His legs are not indicated, nor are the horse's feet. The horse has a thick mane and long nose; round its neck is a red band, and red markings; on the head and nose are red markings; both figures are painted with black stripes. PLATE IV.

Ht. 6¼ in. Cyprus, 1870. Traces of blue colour. *Guide to First Vase Room*, 1883, p. 31, No. 3.

A 237. **Worshipper.** Roughly modelled, with rudimentary features; the lower part columnar with base. In the arms the figure holds as an offering an animal, the body of which is elongated and painted purple; the top of the head is pierced and painted purple, as is also the nose; the beard and eyes are black. On the back are purple crossbands, and on the arms black markings; on the stem, a band of purple between black rings. PLATE IV.

Ht. 6¼ in. From Cyprus. Presented by A. W. Franks, Esq., 1879. Cf. Cesnola, *Cyprus*, p. 203; also Heuzey, *Figurines ant. du Louvre*, pl. 9, fig. 3, and *id.*, *Cat. des Fig. ant.* p. 150.

A 238. **Bird.** Stands on three legs; long neck; wings curved and separate from body; black markings on head and dots for eyes. A handle is attached to the neck and back.

Ht. 3¾ in. From Cyprus. Presented by A. W. Franks, Esq., 1879. Very rude.

A 239. **Female Figure.** A *ξόανον*-like figure of primitive type, with raised arms; the lower part is columnar with spreading base. On the head is a high *calathos* with bands of black lines in front, and intersecting lines, like strings, on the back. The eyes, necklace, and markings on the arms are rendered in black, and there are traces of a red chiton; the breasts are prominent.

Ht. 5⅛ in. Cyprus, 1884. For the type, cf. A 123–125.

A 240. **Fragment of Female Figure** of large size; type as A 147. The front of the body remains, ornamented with two large necklaces of ribbed beads, alternately large and small, the upper one ending in a bull's head stippled over, and a chain indicated by a feather pattern. PLATE XIV.

Ht. 4½ in. Cyprus, 1884. Remains of colouring. For the jewellery cf. A 63 ff. from Achna, and O.-Richter, *Kypros*, pl. 53.

III. HELLENIC AND HELLENISTIC PERIODS, 400–100 B.C. (A 241—450).

1. ACHNA (A 241–260).

(See above, p. 7.)

A 241. **Artemis with deer,** on a plinth. Her r hand hangs by her side; in the l. she holds a deer to her breast, which struggles to free itself; its head is upturned, and it has long horns. Her hair is parted and waved over the forehead, and gathered up in a top-knot, with a band round the head; a long twisted tress falls on each shoulder. She wears a high *calathos*, hollow at the back, ornamented with rosettes and Gryphons with wings spread, in relief; necklace of pendants, bracelet on r. wrist, pendant earrings, long sleeved chiton, and himation twisted round her waist, with zigzag folds falling down the l. side, and shoes.

Ht. 19¼ in. Achna, Cyprus, 1883. Deer and part of body restored. Unworked at back, with hole; traces of red colour.

A 242. **Upper part of Artemis.** Her r. hand hangs by her side, and holds a deer or fawn by the fore-feet; in l. she holds a dove (?) to her bosom; the fawn looks up at her. She wears a high *calathos*, ornamented with a frieze of Sirens with palmettes between and rows of circular flowers and conical knobs below (cf. A. Cesnola, *Salaminia*, p. 224, fig. 214 for a similar head-dress). Her hair is richly curled, and she wears large earrings, two necklaces, one of beads and the other of acorn-shaped pendants, bracelets, and long chiton with *apoptygma*, the sleeves of which are looped up with studs.

Ht. 12½ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 211, fig. 1, and cf. p. 410, where the Sirens are called vultures or eagles. Flat at back, with small hole; coarse clay, but fairly good modelling. Broken away below the waist, including all but the head, neck, and fore-legs of the deer.

A 243. **Upper part of Goddess.** In r. hand she holds a flower by her side; in l. an aquatic bird (swan or goose) with wings spread; her hair is wound round her head in two plaits knotted over the forehead, with two plaits falling on each shoulder. On her head is a high *calathos*, hollow behind, ornamented with two rows of circular flowers, and lotos-buds; she wears circular earrings, necklace of pendants, spiral armlet and bracelet on r. arm, long chiton, and himation passing round back of head and twisted round waist and l. arm.

Ht. 17 in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 210, fig. 7. Broken from thighs. Unworked at back, with hole; face rather archaic, but drapery freely rendered; traces of red colour.

A 244. **Artemis** (?) on a high base. In r. hand she holds a lotus-flower to her breast; her l. hangs by her side. She wears long girt chiton and *apoptygma*, *sphendonè* (?), earrings, necklace of pendants, bracelets, and shoes; over her head is a veil, above which is a *calathos* (hollow behind), ornamented with a row of circular flowers.

Ht. 15⅛ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 11, fig. 13. Unworked at back, with hole; free careless style; somewhat worn.

A 245. **Artemis** (?) on a base, standing with r. leg bent. In l. hand she holds a small *phialè*; with r. hand she holds up her drapery at the hip. Her hair rises in a ridge over the forehead, and falls in tresses on the shoulders; she wears a plain *calathos* (hollow behind), veil, bracelet on r. arm, long chiton, himation over l. shoulder, and shoes.

Ht. 15¾ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 211, fig. 4. Unworked at back, with hole; very careless and somewhat worn.

A 246. **Artemis** (?) on a base. In l. hand she holds some animal, apparently a lamb, to her breast; in r. she holds up the folds of her drapery. Her hair falls in tresses on her shoulders; she wears a *calathos* (hollow at back) with a row of circular flowers along the lower edge, veil over her head, long blue chiton with red hem below, himation over l. shoulder with lower border in red, and shoes.

Ht. 16 in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 211, fig. 2. Head-dress injured. Flat at back, with hole. Roughly modelled; traces of archaism in face.

A 247. **Artemis with deer;** fragment consisting of part of r. arm and leg and r. side of body. In r. hand she holds a flower (?), to which a long-horned deer at her side puts up its muzzle; her r. leg is bent, and she wears a bracelet, and long chiton and himation.

Ht. 9 in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 212, fig. 4. Free style.

A 248. **Artemis** (?) on a base. In her r. hand, which hangs by her side, she holds a hare (?); her l. is muffled in her drapery. Her hair is fastened in a top-knot over the forehead; she wears a *calathos* of two tiers, separated by a row of *bullae*, earrings, necklace of beads, shoes, long yellow chiton fastened with brooches on the shoulders, and red-bordered himation passing over the back of the head, under the l. arm, and round the lower part of the body, twisted up round the waist.

Ht. 9⅞ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 211, fig. 6. Back flat; late work, roughly modelled, the features worn.

A 249. **Artemis** (?) on a base. In r. hand she holds a lotos-flower at her breast; the l. hangs by her side. She wears a plain *calathos* and *sphendonè*, veil over the head and shoulders, bracelets, long yellow chiton with red borders and red himation passing over l. shoulder and under r. arm; her hair rises in a ridge over the forehead.

Ht. 10⅝ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 11, fig. 14. Unworked at back, with hole, the head hollowed out; rough modelling.

A 250. **Female Harp-player,** on a base, with lyre held up in l. hand, and *plectrum* in r. She wears a plain *calathos* (hollow behind), thick fillet, long chiton, himation twisted round waist, held up in r. hand, and shoes.

Ht. 11¾ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 12, fig. 13, pl. 68, fig. 5. Unworked at back, with hole. Rough careless work.

A 251. **Female Harp-player,** as the last, on a high base. Low *calathos;* hair falling in tresses on shoulders; wears ear-caps (?) and himation over l. shoulder.

Ht. 11¼ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 12, fig. 12. Flat at back, with hole. Somewhat careless style.

A 252. **Female Harp-player,** as the last two. R. hand on l. breast (no *plectrum*); hair arranged in a fringe of curls over the forehead; *calathos* ornamented with circular flowers, fillet (?), necklace of pendants, and drapery as last.

Ht. 11⅛ in. Achna, Cyprus, 1883. Indistinct; base broken away, also upper edge of *calathos*. Hole in back, which is not worked. Very rude work; lower part much worn.

A 253. **Female Harp-player,** as before. Wears earrings; himation held up r. hand; lyre and himation painted red.

Ht. 10⅜ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 12, fig. 10 (?). Very rude and flat; the features and the lyre are hardly modelled at all and the feet are not indicated.

A 254. **Female Head.** The hair is parted and richly waved; it is painted red, and round it is a *sphendonè* surmounted by a *calathos* on which are two rows of circular flowers; in the ears are earrings with pendants, painted red.

Ht. 6½ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 209, fig. 6. Hollow at back; part of left side lost, also upper edge of calathos. Good modelling.

A 255. **Upper part of Female Head,** all below the eyes being lost. The hair is parted and brushed back, and wound round the head in two plaits knotted over the forehead; above it is a large *calathos*, decorated with four Gryphons in relief to the front with recurved wings; between them are large pellets, and below is a band of lotos-flowers and rosettes in low relief.

Ht. 5¼ in. Achna, Cyprus, 1883. Hollow at back.

A 256. **Female Head,** fragmentary, wearing *ampyx* over which the hair is brushed back, and *calathos* ornamented with patterns of lotos-flowers and scrolls alternating with birds with outspread wings.

Ht. 5¾ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 209, fig. 7. Well modelled: hollow at back. Right side at back, and upper part of calathos, broken away.

A 257. **Head of Artemis** (P). The hair is parted and waved; she wears pendant earrings and a high *calathos*, hollow behind and embattled above like a mural crown; in front are Sphinxes in relief with wings spread, alternating with rosettes.

Ht. 5½ in. Achna, Cyprus, 1883. Not worked at back; rather worn or faintly modelled.

A 258. **Head of Artemis** (P) as A 257. She wears an *ampyx*, earrings in the form of rosettes with acorn pendants, and a plain *calathos* with a border of rosettes along the lower edge. PLATE XII.

Ht. 5½ in. Achna, Cyprus, 1883. O.-Richter, *Kypros*, pl. 68, fig. 4. Fairly well modelled; coarse clay; the face abraded.

A 259. **Female Head.** The hair is drawn up to a point over the forehead, like an ὄγκος, in a curly mass; she wears a cap or *stephanè*, and earrings.

Ht. 5¼ in. Achna, Cyprus, 1883. Huish, *Greek Terracotta Statuettes*, pl. 10. Right side of face injured. Rough red clay; faintly modelled; hollow at back.

A 260. **Female Head,** as the last, but better modelled, and less archaic. She looks to her l.; her hair is brushed up and fastened in a top-knot over the forehead; she has a veil over her head, falling on the shoulders, and wears large earrings. On the l. shoulder is a brooch, apparently the fastening of a chiton.

Ht. 5 in. Achna, Cyprus, 1883. Huish, *Greek Terracotta Statuettes*, pl. 10. Apparently the same as O.-Richter, *Kypros*, pl. 212, fig. 2, but the figure as there given is more complete.

2. LARNAKA (A 261–396).

[See introduction, p. xxxvii.; all except A 390–396 are from the Salt Lake Site, and were presented by Mr. D. E. Colnaghi in 1866; A 390–395 were acquired in 1869, and are probably from the same site; A 396 is from the Bamboula site (see above, p. 13)].

(1) ARTEMIS-APHRODITÈ TYPES (A 261–325).

A 261. **Aphroditè.** She is seated on a high throne, holding a flower or libation-bowl in r. hand on her knee, with the l. drawing forward her drapery to her throat. Her hair is parted and brushed back over an *ampyx*, and she wears a high *calathos*, round which are two rows of circular flowers; the upper edge is broken away, but has been dentated. She wears earrings with pendants, twisted bracelet on r. wrist, anklets, shoes, long chiton with upper garment over it, and a veil over her head, which comes forward in points over the forehead. The seat has a cross-piece at the back with rosettes at the junctures (that on the r. broken off); the arms are supported by seated Sphinxes, only the front parts of which are modelled; below is a high moulded base, on the front of which are two rosettes.

Ht, 12⅜ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. Huish, *Gk. Terracotta Statuettes*, pl. 8; Miss Hutton, *Gk. Terracotta Statuettes*, (Portfolio, No. 40, Nov. 1899), fig. 13; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 83, No. 18. Flat at back, with hole; traces of colour. Cf. O.-Richter, *Kypros*, pl. 204, fig. 1 (now in Berlin); also Heuzey, *Cat. des Fig. ant. du Louvre*, p. 175 ff.; *Bull. de Corr. Hell.* iii. (1879), p. 86 ff. The figure may be named Aphroditè in preference to any other goddess by comparison with the figure of Aphroditè-Astartè on the coins attributed to Nagidus (see Hill in *Journ. Hell. Stud.* xix. (1899), p. 164). Good Greek work.

A 262. **Fragment of Group: Aphroditè (?) and Eros.** Aphroditè is seated, holding a large *tympanon* in l. hand, but only this, part of her drapery, and the moulded leg of the chair remain. At her l. side is Eros to the front, looking down, with l. hand on hip and r. by side; his hair is parted, with a fillet round it, and falls on the shoulders, and he has large wings; his figure from the knees is wanting.

Ht. 4½ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. Remains of white slip; back not worked.

A 263. **Goddess** seated on a throne, holding out a *phialè* in r. hand; with l. she draws her drapery forward to her throat. She wears a broad necklace with pendants, anklet on l. leg, armlet of four large coils on r. arm, long chiton, and himation over l. shoulder, twisted round her waist, which has been drawn over her head as a veil. The arms of the throne have moulded supports.

Ht. 6 in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. Head lost, also top of throne; lower part of left side restored. Roughly modelled; back unworked, with hole.

A 264. **Seated Goddess.** Her r. hand holds a *phialè* (painted black) on her knee; her l. foot is drawn back. She wears a bracelet on r. arm, necklace of beads, long girt sleeved chiton, himation over limbs, and shoes; her chiton has a short *apoptygma*, and her l. hand is slung in a fold of it, raised to her neck. The legs of the seat are moulded; the feet rest on a projecting ledge.

Ht. 4⅝ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. Head lost; traces of red colouring on right hand. Back not worked.

A 265. **Seated Goddess,** with r. hand on lap, holding a fruit to her breast in l. She wears necklace and armlets, anklets, shoes, long chiton, and himation round her waist. The seat has a projection (broken) on either side, and arms with supports; below is a plinth.

Ht. 6 in. From the same site. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 82, No. 12. Head lost. Back not worked; no hole.

A 266. **Seated Goddess.** She wears long chiton, and himation in which her arms are muffled; the seat has no back but projects on the r. side.

Ht. 6⅛ in. From the same site. Head lost. Back flat, with hole.

A 267. **Fragment of Seated Goddess,** of large size, consisting of the r. leg from the knee, with the moulded leg of the chair visible beside it; below is a base; she wears long chiton and himation with crinkled edge falling straight to the foot, anklet, and sandal with thick sole.

Ht. 9½ in. From the same site.

A 268. **Fragment of Seated Goddess,** consisting of the thighs and r. arm, the hand placed on the hip and holding a *phialè mesomphalos* with radiated pattern; the body is wrapped in a himation.

Length 4 in. From the same site.

A 269. **Fragment of Seated Goddess** (Persephonè ?), holding pomegranate in r. hand on knee ; only r. arm and leg to knee and part of body remaining. She wears chiton, himation covering r. arm, bracelet on r. wrist, and rings on three fingers of the r. hand (omitting the middle one).

Ht. 3⅝ in. From the same site.

A 270. **Seated Goddess,** upper part of. Her hair is parted and waved, and she wears a wicker *calathos*, triple necklace, chiton, and himation veiling the back of her head, which she draws forward with l. hand ; in r. she holds a pomegranate at her breast. On her l. side is seen the projecting cross-bar at the top of the chair.

Ht. 4⅛ in. From the same site. Cf. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 82. Part of right arm and all from waist wanting. Back not worked.

A 271. **Fragment of Seated Goddess.** Part of body and r. arm, the hand holding a pomegranate to the breast ; she wears double necklace, armlet and bracelet, long chiton with *apoptygma* and himation falling from back of head over l. shoulder ; the seat has a high back with projecting cross-bar.

Ht. 3¼ in. From the same site. Back not worked.

A 272. **Fragment,** similar, from a large figure ; middle of body and l. hand holding fruit on breast ; wears chiton and triple bracelet.

Ht. 2⅜ in. From the same site. Remains of white slip.

A 273. **Right Hand** on lap, from large figure of seated goddess, with rings on three of the fingers (omitting the index), bracelets and drapery on wrist ; in the folds of drapery on the lap are four flat cakes.

Ht. 2⅛ in. From the same site. Traces of white slip.

A 274. **Right Hand** as last, but no lap ; rings on the two last fingers.

Length 2⅛ in. From the same site. Index-finger broken off, also an object held between it and the thumb.

A 275. **Head of Artemis** (?). The hair is parted and waved over an *ampyx*, and she wears earrings in the form of circular flowers, and a veil over her head, above which is a *calathos*, ornamented with Sphinxes with recurved wings, and dentate and floral patterns ; below these are a band of rosettes and wreath (as A 322) with a flower in the middle.

Ht. 6¼ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 84, No. 22. The nose and *calathos* are injured. The features are clearly modelled, especially the eyes ; there are traces of a white slip. Back not worked.

A 276. **Head of Goddess,** as the last. Hair rolled over an *ampyx*, earrings (?), veil falling straight from over a high *calathos*, which is ornamented with a Sphinx seated to the front, with recurved wings, and a row of five rosettes below.

Ht. 2¼ in. From the same site as last. Corroded and indistinct ; remains of white slip.

A 277. **Female Head.** The hair is parted and waved and has been painted red ; she wears a *calathos* ribbed like wicker work, with dentate projections round the upper edge, veil coming forward in points over head, *ampyx*, and pendant earrings. PLATE XIV.

Ht. 3⅜ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. The lower part is broken away, including the right ear. Good modelling ; remains of white slip, and of dark colour on the *calathos*, which is hollowed out behind.

A 278. **Head of Artemis** (P). The hair is waved back from the face over an *ampyx* ; she wears a veil coming forward in points over her head and an elaborately-decorated *calathos*, with a band of five rosettes between two plain fillets, above which is a band of dentate ornaments (partly broken away) ; below is a ribbed fillet. PLATE XIV.

Ht. 3⅞ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. Hole hollowed in back, which is not worked. Good style ; well modelled. Cf. Heuzey, *Figurines ant. du Louvre*, pl. 15, fig. 1, and *id.*, *Cat. des Fig. ant.* p. 186.

A 279. **Head of Artemis**, as the last. Hair parted and waved ; no fillets, but broad *ampyx* and pendant earrings.

Ht. 3¼ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. Fairly good modelling ; back not worked ; traces of white slip.

A 280. HEAD OF GODDESS as the last ; edge of veil scolloped ; remains of white slip ; *calathos* complete. Ht. 4¾ in. From the same site. Hollowed out behind and hollow underneath.

A 281. HEAD OF GODDESS, as the last. Ht. 3¼ in. From the same site. *Calathos* hollowed out behind ; hole underneath.

A 282. HEAD OF GODDESS, as before ; wears twisted necklace ; remains of white slip and yellow colour on face. Ht. 3¼ in. From the same site. *Calathos* hollowed out behind ; hole underneath.

A 283. HEAD OF GODDESS, as before ; no necklace ; white slip gone. Ht. 2¾ in. From the same site. Top of *calathos* broken ; back broken away.

A 284. HEAD OF GODDESS, as before ; hair waved back over an *ampyx*, veil round face with scolloped edge falling straight to shoulders, and large *calathos* with three rows of ornament, the lower consisting of a row of rings ; above in the middle is a projection. Ht. 4¾ in. From the same site. Rough and indistinct ; top of *calathos* broken. Remains of white slip and of dark colour on *calathos*. Back hollowed out ; neck also hollow.

A 285. HEAD OF GODDESS, as the last, but complete and in good condition ; no slip or colour ; wears earrings. Ht. 4¾ in. From the same site. Hollow underneath, but not at back.

A 286. HEAD OF GODDESS, as before. Pendant earrings ; *calathos* with two rows of circular rosettes ; remains of white slip. Ht. 2¾ in. From the same site. Hollowed out behind.

A 287. HEAD OF GODDESS, as before ; *calathos*, veil, and most of earrings broken away ; white slip, worn. Ht. 2⅝ in. From the same site. Back not worked.

A 288. HEAD OF GODDESS, as before ; *calathos* with three rows of rosettes and dentate ornaments above and below ; remains of white slip and of dark colour on *calathos*. Ht. 2¼ in. From the same site. Hollowed out behind.

A 289. HEAD OF GODDESS, as before; no veil; *calathos* mostly broken away and ornamentation indistinct; remains of white slip and of red on hair. Ht. 2¾ in. From the same site. Much injured. Back not worked.

A 290. HEAD OF GODDESS, as before; *calathos* broken away, also sides of head, and chin. Ht. 1⅝ in. From the same site. Traces of white slip.

A 291. HEAD OF GODDESS, as before; hair parted and waved and covered with veil with scolloped edge falling on shoulders; high *calathos* with four rows of ornament; earrings with pendants, and necklace. Ht. 2½ in. From the same site. Remains of white slip; back not worked.

A 292. HEAD OF GODDESS, as the last; circular earrings; only lower part of *calathos* seen, with two rows of ornament. Ht. 2⅛ in. From the same site. Remains of white slip, and of dark colour on *calathos;* much corroded. Back not worked.

A 293. HEAD OF GODDESS, as before; plain low *calathos* and circular earrings; no necklace. Ht. 1¾ in. From the same site. Remains of white slip. Back flat, scraped.

A 294. HEAD OF GODDESS, as before; *calathos* with two rows of panels (top broken off); earrings with pendants and necklace. Remains of white slip. Ht. 1⅞ in. From the same site. Nose injured; back scraped.

A 295. HEAD OF GODDESS, as the last, but no necklace: high *calathos* with a sort of honeycomb pattern to indicate the wicker-work. Ht. 2½ in. From the same site. Traces of white slip; indistinct. Back smooth but not flat.

A 296. HEAD OF GODDESS. Hair parted and waved; high wicker *calathos* with veil over it; earrings with pendants(?). Remains of white slip. Ht. 1⅞ in. From the same site. Back partly cut away. Cf. Heuzey, *Figurines ant. du Louvre*, pl. 16, fig. 2, and *Cat.* p. 185.

A 297. HEAD OF GODDESS. Wicker *calathos* with veil over it; earrings; hair knotted over middle of forehead and straight each side; remains of white slip. Ht. 2¼ in. From the same site. Back cut smooth; very indistinct.

A 298. HEAD OF GODDESS, as the last, but more distinct; wears necklace and circular earrings. Ht. 2 in. From the same site. Back scraped.

A 299. HEAD OF GODDESS, as before, with chin raised; only lower part of *calathos* shewn (ornamented with sunk pattern); circular earrings with pendants; no necklace or veil; hair waved back. Ht. 1⅞ in. From the same site. Indistinct. Back smooth.

A 300. HEAD OF GODDESS, as the last, but much better work; *calathos* ornamented with vertical lines; wears necklace. Ht. 2 in. From the same site. Back smooth.

A 301. HEAD OF GODDESS, as before; two rows of rosettes on *calathos;* no necklace. Ht. 1¾ in. From the same site. Back not worked.

A 302. HEAD OF GODDESS, as before; veil over back of *calathos*, which has an upper row of dentate ornament (broken), a band of palmettes in front, and cable-moulding along lower edge; remains of white slip. Ht. 3⅛ in. From the same site. Hollowed out behind. Nose and other parts injured.

A 303. HEAD OF GODDESS, inclined to her r. Hair parted and waved back; pendant earrings and veil down side of head; high *calathos* with lower row of circular rosettes, ornamented above with a sort of chequer-pattern, indicating wicker-work. Traces of white slip. Ht. 3 in. From the same site. Left earring lost. Hole underneath; back not worked.

A 304. HEAD OF GODDESS. Hair parted and richly waved; plain *calathos*, with veil over back, and pendant earrings; remains of white slip and red on hair. Ht. 3 in. From the same site. Repaired; indistinct. Hole underneath; back not worked.

A 305. HEAD OF GODDESS wearing wicker *calathos*, over which a veil falls straight to the shoulders; hair parted and waved; circular earrings with pendants. Ht. $2\frac{1}{8}$ in. From the same site. Type as A 296. Broken away under chin; remains of white slip.

A 306. HEAD OF GODDESS, as last; lower part of *calathos* only shewn; circular earrings, and long curl of hair falling on each shoulder. Ht. 2 in. From the same site. Traces of white slip.

A 307. HEAD OF GODDESS, as last, but *calathos* complete; edge of veil distinctly marked; hair not parted. Ht. $1\frac{1}{2}$ in. From the same site. Broken below chin; back not worked.

A 308. HEAD OF GODDESS, as the last but one; wears earrings without pendants, and necklace. Ht. $1\frac{3}{4}$ in. From the same site. Remains of white slip; back bevelled smooth.

A 309. HEAD OF GODDESS, as before; no earrings (?) or necklace; on the l. side a projecting piece, probably part of a chair. Ht. $1\frac{3}{4}$ in. From the same site. Remains of white slip; back bevelled smooth.

A 310. HEAD OF GODDESS, as before; wears earrings; curl of hair visible on r. side of neck. Ht. $2\frac{1}{4}$ in. From the same site. Left earring wanting; remains of white slip; back not worked.

A 311. HEAD OF GODDESS, as before; hair waved each side but not parted; circular earrings. Ht. $2\frac{1}{4}$ in. From the same site. Right side of *calathos* broken: traces of red colour on hair, and of white slip. Better style than preceding. Back not worked.

A 312. HEAD OF GODDESS, as before; only lower part of *calathos* shewn; hair parted and waved; no earrings (?). Ht. $1\frac{5}{8}$ in. From the same site. Remains of white slip and red colour. Back not worked.

A 313. HEAD OF GODDESS, as before; *calathos* ornamented with row of rosettes and hatched lower edge; earrings in the form of rosettes with pendants; no veil indicated. Round the neck is an incised line which appears to indicate a necklace. Ht. $1\frac{7}{8}$ in. From the same site. Remains of white slip; back not worked.

A 314. HEAD OF GODDESS. Hair parted and drawn up to a peak over forehead; *calathos* of wicker-work indicated by vertical rows of small hollow squares; veil square over top, falling straight on shoulders; circular earrings with pendants. Ht. $2\frac{1}{2}$ in. From the same site. Traces of white slip; back cut away.

A 315. HEAD OF GODDESS. *Calathos* as last, with plain squares and row of circles below; veil and earrings as last; hair parted and rolled over *ampyx* as A 275 ff. Ht. 2 in. From the same site. Broken away below chin. Traces of white slip. Back not worked.

A 316. HEAD OF GODDESS, as last; *calathos* of wicker-work, indicated in the ordinary way; long curl falling on each shoulder; remains of white slip; no pendants to earrings. Ht. $2\frac{5}{8}$ in. From the same site. Very indistinct. Back nearly flat.

A 317. HEAD OF GODDESS. Hair parted and waved back; plain low *calathos* rising up at back (?) as if in relief against a background; circular earrings. Ht. $2\frac{3}{8}$ in. From the same site as before. Remains of white slip. Back partly flattened.

A 318. HEAD OF GODDESS, as the last; veil over *calathos*. Traces of white slip and of red on hair. Ht. 2 in. From the same site. Back smooth; surface in front scraped; hollow underneath.

A 319. HEAD OF GODDESS. Hair in knot over forehead ; earrings (?) and plain low *calathos* with veil over back ; chin raised. Ht. 1¼ in. From the same site. Indistinct. Back flat.

A 320. HEAD OF GODDESS. Hair parted and waved ; veil falling overhead in front of *calathos*, nearly all of which is broken away ; it has been ornamented with a row of rosettes ; pendant earrings. Ht. 3¾ in. From the same site. Hollowed out at back and underneath.

A 321. HEAD OF GODDESS, as last ; high *calathos* with two rows of large studs separated by vertical ribs. Remains of white slip and of red on *calathos*. Ht. 2¾ in. From the same site. Top of *calathos* and earrings broken ; surface scraped. Back of *calathos* hollowed out.

A 322. CALATHOS, from a head as A 275 ff. The upper edge has dentate ornaments, and along the bottom is a wreath (cf. A 230 and A 275) with a flower in the middle ; the middle part is ornamented with three Sphinxes (as A 257) alternating with floral patterns, and elaborate rosettes. Part of a veil is visible ; the wreath has been painted blue, and the leaves are pierced with holes. Ht. 4 in. From the same site. Back part broken away. **PLATE XIV.**

A 323. CALATHOS, as the last ; instead of the wreath, a band of circular flowers. Ht. 2⅝ in. From the same site.

A 324. FRAGMENT OF CALATHOS, as A 322–323. Frieze of Sphinxes seated to the front with wings recurved ; one and part of two others visible. Ht. 1⅞ in. From the same site.

A 325. HEAD-DRESS from a figure, in the form of a flat cap or low *calathos* with hollow rim ; fillet tied in a bow in front, and a row of spiral curls over the forehead. Ht. 2¾ in. From the same site.

(2) DEMETER AND PERSEPHONÈ, AND KINDRED TYPES.

(A 326–346.)

A 326. **Two Seated Goddesses,** side by side on a throne with high base. Their hands are placed on their knees, apparently holding one a roll, the other an open book ; they wear armlets of three spirals, double anklets (see O.-Richter, *Kypros*, p. 482), himatia over their lower limbs, and shoes, and the one on the l. wears a necklace. One is slightly larger than the other ; they may be intended for Demeter and Persephonè.

Ht. 4 in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. Heuzey, *Cat. des Fig. ant. du Louvre*, p. 194 ; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 83, No. 15. Heads lost ; the lower part restored. The book and roll appear to be the θεσμοί or ritualistic ordinances relating to the worship of Demeter ; see Sauppe, *Mysterieninschrift von Andania*, p. 55 (where the word used is διάγραμμα).

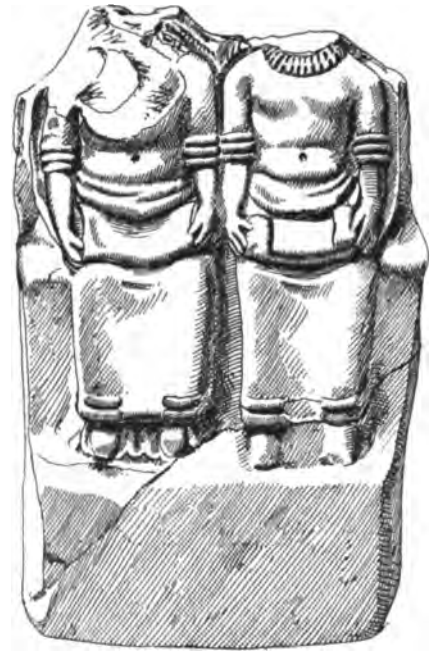

Fig. 9 = A 326.

A 327. **Demeter and Attendant.** Demeter is seated on a throne, with r. hand on lap and left held up to her face, muffled in her drapery. She wears a long chiton, and himation covering both arms, and shoes. The throne has arms, and in front is a footstool with feet. At her r. side is an attendant (?), wearing long chiton with *apoptygma* and holding a box in l. hand and in r. an uncertain curved object, perhaps a pruning-hook (? cf. A 337, 340, 342).

Fig. 10 = A 327.

Ht. $6\frac{7}{8}$ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. See *Guide to 2nd Vase Room*, pt. 2 (1878), p. 82, No. 14, and cf. for the type O.-Richter, *Kypros*, pl. 204, fig. 2. Head of Demeter and part of left side broken away. Unworked at back, with hole. Cesnola, *Cyprus*, p. 50, mentions this group as found at Dali, but this is incorrect.

A 328. **Part of Group** of seated **Demeter** and attendant. Demeter holds a *phialè* in l. hand on the edge of the seat; she wears shoes, anklets, and himation over lap leaving r. leg bare. The attendant, standing on her l. side with r. leg bent, wears shoes and himation reaching to the feet. The seat has moulded legs; below the group is a base.

Ht. $3\frac{1}{4}$ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. The upper part of both figures is wanting; of the attendant only the legs remain. Back not worked, broken away; hollowed out behind the attendant.

A 329. **Part of Group,** as the last, but the attendant is on the r. side. **Demeter,** of whom only the r. leg and side remain, wears long chiton and himation over thighs; the attendant, whose r. foot is drawn back, wears a himation over lower limbs, a fold of which she holds up with r. hand on her hip. High seat with cushion; base below.

Ht. $4\frac{3}{8}$ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. Back not worked; hollow underneath; traces of white slip.

A 330. **Part of Group,** as before. Of **Demeter** only part of the l. arm remains; of the attendant, the upper part. Her hair is parted and crimped, and she wears a low *calathos*, broad necklace, chiton, and himation veiling the back of her head; in l. hand she holds a cylindrical *cista*. Remains of white slip and of blue on the drapery and red on the necklace.

Ht. $4\frac{1}{8}$ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. Right fore-arm of attendant broken off.

A 331. **Fragment of Relief.** **Persephonè** to the front holds up a flower in l. hand below her l. breast; she wears a long chiton with *apoptygma* fastened on the shoulders, the sleeves fastened with studs; part of her r. hand remains.

$3\frac{7}{8} \times 4\frac{1}{8}$ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. Good style.

A 332. **Gaia Kourotrophos,** seated, fragmentary. Her hair is parted and waved back, with tresses falling on the shoulder, and she wears a *calathos* and long chiton, and veil over back of head; on her lap lies a nude child with head at her l. breast and face to front, r. hand raised. On the l. the seat is visible behind (?); there are traces of white slip and of blue colouring.

Ht. $4\frac{1}{2}$ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. Heuzey, *Cat. des Fig. ant. du Louvre*, p. 187; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 84, No. 19. Right side, arms, and lower part of Gaia, and feet and left arm of child wanting; in bad condition. Back not worked; hollow underneath. Cf. for the type O.-Richter, *Kypros*, pl. 205.

A 333. **Gaia Kourotrophos,** fragmentary, as the last. The child lies on her l. arm, with r. hand raised palm outwards, pressed against her bosom; she appears to be seated, and wears a himation covering l. arm. The child is not represented as an infant, but as a man of diminutive proportions yet of full muscular development.

Ht. $2\frac{1}{4}$ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. Head, right side and lower part of Gaia wanting. Hollowed out behind; not so much preserved as in A 332.

A 334. **Fragment** of woman carrying a child on her l. shoulder; she holds his l. leg in her l. hand, and wears a himation over l. shoulder; only part of her l. side remains. The child, of whom the l. leg and body from waist remain, is nude and of boyish proportions.

Ht. $2\frac{1}{2}$ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. Traces of white slip; back broken away.

A 335. **Worshipper.** In r. hand she holds an uncertain curved object (as on A 327) down by her side, and in l. she holds an oblong box, closed. Her hair falls in tresses on her shoulders, and she wears a necklace of three rows of pendants, and long ungirt chiton and under-garment with sleeves.

Ht. $4\frac{1}{2}$ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. Head and legs lost; repaired, and lower part restored. Not worked at back.

A 336. **Worshipper,** as the last, but more complete.

Ht. $6\frac{1}{4}$ in. From the same site. Head wanting; sides injured. Back not worked; hollow underneath; in bad condition.

A 337. **Worshipper, or Attendant of Demeter** (?) Her r. leg is bent; in r. hand she holds a curved object by her side (as in A 327). She wears a *stephanè*, necklace of pendants, long chiton, and shoes; her hair falls in curls on her shoulders.

Ht. $6\frac{1}{8}$ in. From the same site. Repaired; lower part restored and left side much injured. Back flat.

A 338. **Worshipper,** torso of. She wears a necklace of beads with pendant, and long girt chiton with *apoptygma*, fastened with studs on the shoulders; in l. hand she holds a rectangular box with open lid containing a wreath, and the r. has held up her drapery.

Ht. 5 in. From the same site. The right fore-arm is lost all but the hand; the figure is broken off at the hips. Back not modelled; no hole.

A 339. **Worshipper,** torso of. In l. hand she holds a closed rectangular box, with chevrons incised on the front; she wears a long chiton and *apoptygma*, and there are remains of tresses on the shoulders.

Ht. 3½ in. From the same site. Right arm lost; broken away below the waist. Coarse style; hole at back, which is not worked.

A 340. **Worshipper,** fragment of, wearing long sleeved close-fitting chiton, double incised necklace, bracelet on r. wrist; in r. hand she holds by her side a curved object as on A 327, and in l. a small box. On the l. is a projection nearly all broken away.

Ht. 4⅛ in. From the same site. Head and most of legs wanting; remains of white slip. Back not worked.

A 341. **Worshipper,** torso of, as the last; on the box, which is much larger, a row of concentric circles.

Ht. 4½ in. From the same site. Head and most of legs wanting. Back not worked; hollow.

A 342. **Worshipper,** torso of, holding a curved object (as on A 327) in r. hand on hip, and wearing girt chiton and *apoptygma*.

Ht. 5½ in. From the same site. Head, left arm, and all from top of thighs wanting. Back not worked; hollow. Large rough style.

A 343. **Fragment** of figure of worshipper; l. hand holding box with four legs and open lid, which appears to contain a large wreath; on the front are two studs.

Ht. 2⅜ in. From the same site. Traces of white slip.

A 344. **Worshipper** (P), upper part of. Her hair is waved over the forehead, and she wears a wicker *calathos*, chiton, and himation veiling the back of her head, and falling over the shoulders; in l. hand she carries a box as before, with panelled front.

Ht. 2⅛ in. From the same site. Remains of white slip; back broken away. The *calathos* suggests that the figure may be intended for Persephonè or an attendant of the two goddesses, cf. A 330.

A 345. **Goddess** (P), torso of, from neck to waist. She wears a necklace of pendants, armlet on r. arm, long chiton, and himation over shoulders, the edge of which she holds with l. hand.

Ht. 3⅜ in. From the same site. Head, body from waist, and most of r. arm wanting; white slip worn.

A 346. **Upper Parts of Two Women** or goddesses seated side by side, the backs of their heads covered by one himation (cf. *Brit. Mus. Cat. of Vases*, ii. B 53, B 163), which falls in folds between them; they wear low head-dresses, and their hair is waved over the forehead. The one on the l. wears a chiton, and places r. hand on the other's shoulder. Remains of white slip, and of blue on the himation.

Ht. 2⅛ in. From the same site. Back smooth, not worked.

(3) Miscellaneous Feminine Types (A 347–376).

A 347. **Upper Part of Seated Woman with Lyre,** from waist. Her r. hand is pressed against the lower side of her r. breast, holding a flower, and in l. she holds the lyre, which is of peculiar form, with a square base; her hair is parted and waved, falling in tresses down the neck, and she wears a *calathos*, behind which a veil falls on her shoulders. She appears to be seated in a chair, of which part of the back with cross-bar is visible; round her neck is a broad necklace.

Ht. 3⅛ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. Indistinct; back smooth; somewhat flat. Cf. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 84, No. 21.

A 348. **Woman** standing with feet together, wearing long chiton and himation falling straight to knees, with folds over the arms, which are placed in front of the body, the fingers of the l. hand catching the opposite edge of the himation.

Ht. 4 in. From the same site. Head and feet wanting. Back not worked; solid. Archaistic in style.

A 349. **Woman** wrapped in himation covering the head, a fold of which she holds over her mouth with r. hand, in the manner of Oriental women of the present day (cf. A 394); her l. leg is bent, and her l. hand, muffled in drapery, placed on her thigh. At her l. side below is an uncertain object.

Ht. 6⅛ in. From the same site. Front scraped away; lower part of figure wanting. Back not worked.

A 350. **Woman,** as the last, but more distinct and better preserved; l. hand by side.

Ht. 4⅛ in. From the same site. Lower part wanting. Back flat; solid.

A 351. **Woman** wrapped in himation, on a high circular base, with r. foot drawn back and l. hand on hip; she wears long chiton and shoes, and with r. hand she draws the folds of the himation closely round her.

Ht. 4⅛ in. From the same site. Head lost. Solid; back not worked.

A 352. **Torso of Woman,** wearing long chiton and himation over l. shoulder twisted up round waist; her l. hand is placed on her waist, and with r. she holds up a fold of drapery on the thigh. The folds of drapery are treated in a curious flat manner.

Ht. 4⅛ in. From the same site. Traces of white slip. Back not worked; hollow underneath.

A 353. **Fragment of Torso** of draped woman, wrapped in himation, which is drawn tightly round the arms, the r. being set akimbo; remains of white slip; drapery carefully executed, in the style of Asia Minor (cf. C 508 from Halicarnassos, etc.).

Ht. 2¾ in. From the same site. Socket for head in neck; back slightly modelled.

A 354. **Fragment of Female Figure,** consisting of part of body and r. arm, the r. hand raised holding out a himation as a veil in bridal fashion; she also wears a bracelet and chiton with *apoptygma.*

Ht. 3¾ in. From the same site. Back not worked. Drapery well executed.

A 355. **Female Bust,** looking to her l., with drapery over shoulders, and r. hand raised, holding out the ends of her long hair.

Ht. 2½ in. From the same site.

A 356. **Bust of Girl,** broken from complete figure; r. arm to elbow and r. breast remaining; wears double *ampyx* over forehead, and veil rising to a point over head and falling over shoulders, clustered earrings, and chiton.

Ht. 2⅞ in. From the same site. Remains of white slip. Back not worked.

A 357. **Bust of Girl.** Smooth hair nearly covered with drapery, which falls on shoulders.

Ht. 2⅜ in. From the same site. Front of neck broken away; back of head partly modelled.

A 358. **Bust of Girl.** She wears a double fillet over the forehead, veil over back of head, chiton and himation fastened with a stud in front. The face has been painted pink, and the whole is covered with a white slip.

Ht. 2 in. From the same site. Right side broken, and most of back missing.

A 359. **Female Head.** Features sharply rendered; hair parted and brushed straight up from forehead under a fillet; in the r. ear is an earring.

Ht. 2½ in. From the same site. Remains of white slip. Solid; back cut away nearly flat. Late coarse style.

A 360. FEMALE HEAD. Hair brushed on either side over a broad *ampyx;* large circular earrings in the form of flowers. Ht. 2½ in. From the same site. Hollow at back; remains of white slip. Cf. Heuzey, *Figurines ant. du Louvre,* pl. 16, fig 6.

A 361. FEMALE HEAD, as the last. Ht. 4 in. From the same site. Large style; not worked at back. PLATE XII

A 362. FEMALE HEAD, with veil forming canopy behind; hair parted and waved back over *ampyx.* Ht. 1⅞ in. From the same site. Corroded and scraped. Flat, almost like a relief.

A 363. FEMALE HEAD. Hair waved back; veil over head with scolloped edge as A 280 ff.; wears earrings. Ht. 1¼ in. From the same site. Broken above and below. Good style; possibly intended for a goddess.

A 364. FEMALE HEAD. Hair parted and waved, with tresses falling on shoulders; wears earrings (?); remains of white slip and of red on hair. Ht. 1½ in. From the same site. Indistinct.

A 365. FEMALE HEAD. Hair crimped over forehead, and falling in curls each side; wears *sphendonè* with projecting point each side, earrings, and high peaked cap over head; remains of white slip, and of blue and red colour. Ht. 1⅜ in. From the same site. Indistinct.

A 366. FEMALE HEAD. Hair waved back and knotted over forehead (as A 297); on the r. side a triangular projection. Ht. 1¼ in. From the same site. Traces of white slip; indistinct.

A 367. FEMALE HEAD. Hair as last, but parted; remains of white slip and of red on hair. Ht. 1½ in. From the same site. Indistinct.

A 368. FEMALE HEAD. Hair as last; round the head a broad diadem ornamented with a row of circles, with veil over back; pendant earrings. Ht. 1½ in. From the same site. Surface worn; back flat. Remains of white slip.

A 369. FEMALE HEAD. Hair rising to a point over forehead, with *sphendonè* (?) and veil falling on shoulders; circular earrings. White slip; hair coloured red. Ht. 2½ in. From the same site. Very indistinct; back not worked.

A 370. FEMALE HEAD. Hair parted and waved back, with veil over it. Ht. 1¼ in. From the same site. Back not worked; hollow underneath.

A 371. FEMALE HEAD, as last; hair waved round face; white slip. Ht. 1⅜ in. More Greek than the preceding. Back not worked.

A 372. FEMALE HEAD, wrapped in himation drawn closely round under chin, covering the whole of the head. Ht. 1½ in. From the same site. Traces of white slip.

A 373. FEMALE HEAD, with long neck; hair rolled over an *ampyx* and gathered in four projecting knobs at the back; pupils of eyes incised. Ht. 2½ in. From the same site. Remains of white slip; one knob of hair broken off. Back partly worked. Good Greek style.

A 374. FEMALE HEAD. Hair stippled over forehead, parted, and drawn back in parallel waves to a knob at the back, with *opisthosphendonè*; looks upwards. White slip, with remains of red on hair. Ht. 1⅜ in. From the same site. Good Greek style. Slip worn.

A 375. FEMALE HEAD of Hellenic type; hair gathered up in four tresses and tied in a knot on the top of the head; pretty girlish face. Ht. 2 in. From the same site.

A 376. FEMALE HEAD. Hair drawn back in parallel waves to the back of the head and there gathered in a flat knot. Ht. 2 in. From the same site. Broken off at neck; remains of white slip. Good style, like that of Asia Minor terracottas (Smyrna, Pergamon, or Halicarnassos); probably imported thence.

(4) MISCELLANEOUS TYPES (A 377–396).

A 377. **Pan** (P), in the form of a goat. He is represented as an erect but dwarfish figure, with beard falling on belly, the points of his horns touching the shoulders, and fore-legs raised; he is ithyphallic, and his head and horns appear to be covered with drapery which falls over the body.

Ht. 4⅜ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. Legs broken; very indistinct. Remains of white slip, and of pink colouring on lips and nostrils. Back modelled.

A 378. **Actor as Seilenos.** His hands are clasped over some object on the l. side of the body; he wears a mask and wig, short jerkin and trousers, and has an artificial padded stomach and large looped-up phallos; over his l. shoulder hangs a garment.

Ht. 2¼ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. Face injured; lower part restored. Rude and indistinct; back not worked.

A 379. **Bust of Seilenos.** He has straight hair, a long beard, and shaggy eyebrows; short neck, head inclined to his r., and r. shoulder hunched up.

Ht. 1¾ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. At the back, a projection, broken.

A 380. **Head of Heracles** (?). He is beardless, with closely-curling hair, and wears the lion's skin (?) over his head as a cap, confined with a fillet.

Ht. 2½ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. Chin and right side injured. Flat at back.

A 381. **Head of Amazon,** with hands clasped over it; she wears a Phrygian cap with strings tied in a bow over the forehead, earrings(?), and sleeved jerkin.

Ht. 2½ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. Indistinct. Solid; back not worked. Cf. O.-Richter, *Kypros*, pl. 204, fig. 6, p. 482.

A 382. **Lower part of Man dancing.** He moves to his r., with r. leg bent and r. foot raised, the l. leg bent outwards; he wears a chlamys over l. arm, and shoes, and is infibulated.

Ht. 4¾ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. Repaired; base modern. Back not worked.

A 383. **Man or Youth.** His r. hand is raised, and in l. he holds some object by his side; he stands with r. leg bent, and is draped in a long transparent ungirt chiton. His flesh has been painted pink, and the drapery white.

Ht. 6½ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 84, No. 20. Head and feet lost.

A 384. **Torso of Man.** He is wrapped in a himation which covers his lower limbs and is held up in the l. hand which rests on a forked tree-stem; he stands with l. leg bent, and his r. arm hangs by his side.

Ht. 4¾ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. Right hand lost; broken away at knees. Back not worked.

A 385. **Torso of Man,** in the round. He wears a himation passing over l. shoulder and drawn forward over the breast with r. hand. PLATE XXXVIII

Ht. 7 in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. Late work and free style; back modelled.

A 386. **Male Head,** bearded, wearing a sort of turban; beard and hair curly.

Ht. 2¾ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. Back modelled.

A 387. **Head of Boy.** Short curly hair ; remains of white slip, and of red on hair.

Ht. 1 in. From the same site. A pretty example of a fourth-century Greek type.

A 388. **Youthful Head,** in quasi-relief. The hair is arranged like a tragic ὄγκος over the forehead ; on the head is a *cista* supported by the hands on either side, on which is a draped goddess moving to l. in low relief, with a diagonal cross on either side and a moulded rim above and below. PLATE XIV.

Ht. 2¼ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. Heuzey, *Cat. des Fig. ant. du Louvre*, p. 195, note 1, and cf. *id.*, *Figurines ant.* pl. 16 *bis*, fig. 3 ; also O.-Richter, *Kypros*, pl. 207, fig. 4. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 83, No. 17. Top of cista broken away. Back flat.

A 389. **Part of Lion** in high relief, advancing or crouching to l. on a base, with head down ; hair slightly indicated.

Length 3¼ in. From the salt lake, Larnaka, Cyprus. Presented by D. E. Colnaghi, Esq., 1866. Back flat ; solid.

A 390. **Left Arm of Artemis** holding out a hare or kid by its fore-paws, its head hanging down backwards ; drapery hangs over the arm.

Ht. 3⅛ in. Cyprus, 1869 ; probably from the same site as the preceding. Traces of white slip ; back not worked.

A 391. **Part of Goddess,** holding pomegranate at l. breast ; wears rich necklace with row of pendants, chiton, and himation over l. arm twisted round waist.

Ht. 2¼ in. Cyprus, 1869 ; probably from the same site. Head, right arm and all from waist wanting ; back cut away.

A 392. **Two Women** side by side to the front, in quasi-relief ; the one on the l. lays her l. hand on the other's l. shoulder. The one on the r. holds a *cista* in her l. hand and wears a himation round her lower limbs, the rest of her body being bare ; the other is completely draped, and both wear fillets round their heads, behind which veils are visible.

Ht. 2¼ in. Cyprus, 1869 ; probably from the same site as before. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 83. Lower part of figures missing ; remains of white slip and red colouring. Hollow but somewhat flat ; back smooth.

A 393. **Fragment of Female Figure,** consisting of the body from neck to waist. She is wrapped in a himation in which her arms are muffled, the r. hand on her breast, the l. on her hip ; the folds are finely rendered.

Ht. 1¾ in. Cyprus, 1869 ; probably from the same site as before. Asia Minor style, as A 353 and C 508 from Halicarnassos ; probably imported.

A 394. **Female Head** closely wrapped in a himation covering the whole head and drawn close both ways over the mouth, so as to leave the eyes and nose only visible, in the modern Oriental fashion (cf. A 349).

Ht. 2 in. Cyprus, 1869 ; probably from the same site as before. Imitation of Tanagra style ; cf. C 758–759 from the Cyrenaica ; O.-Richter, *Kypros*, pl. 207, figs. 2, 5 ; and Heuzey, *Figurines*, pl. 16 *bis*, fig. 2. Hollow, back not worked.

A 395. **Part of Seated Man,** with feet drawn back, holding large pomegranate on knees ; remains of white slip, and traces of red colour on the fruit.

Ht. 2⅞ in. Cyprus, 1869 ; probably from the same site as before. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 83, No. 16. Head, feet, and part of body wanting ; right arm scraped. Hollowed out behind.

A 396. **Upper Part of Man,** bearded, with moustache, wearing a high head-dress.

Ht. 4 in. From the Bamboula site, Larnaka, Cyprus. Presented by the Secretary of State for Foreign Affairs, 1880. Arms wanting and head-dress broken away ; rough and indistinct, and in bad condition. Modelled in the round. Most of the objects from this site are of earlier date (Graeco-Phoenician period ; see A 91–93).

3. POLI (MARION-ARSINOÈ). A 397–404.

[See also A 228–229.]

A 397. **Woman,** on a base. She leans backwards, with r. knee bent and hands by her sides ; she wears peaked red cap and long chiton with *apoptygma* and borders and patterns in purple and yellow. The eyes and hair are painted black.

Ht. 7⅛ in. From Poli-tis-Chrysochou, Cyprus. Presented by the Cyprus Exploration Fund, 1890. Tomb K. 28. Head repaired. Not worked at back.

A 398. **Male Head,** broken from a statuette. Over the forehead is a thick fringe of curls, painted purple, with a blue wreath (much injured) passing behind them ; the hair on the cheeks, lips, and chin is indicated by irregular incisions. The face is of a brick-red colour ; the eyes greenish-blue and black. PLATE XV.

Ht. 4⅓ in. From Poli-tis-Chrysochou, Cyprus. Presented by the Cyprus Exploration Fund, 1890. Tomb A. 9. *Journ. Hell. Stud.*, xi. (1890), p. 51. Top and back not worked.

A 399. **Female Head,** in the round. The hair is curly in front, but not worked over the head ; over the r. temple is a projection, denoting a wreath (?), which has been broken away, leaving a sinking over the l. temple.

Ht. 2½ in. From Poli-tis-Chrysochou, Cyprus ; tomb A. Presented by the Cyprus Exploration Fund, 1890. *Journ. Hell. Stud.*, xi., pp. 8, 51. Good style and workmanship.

A 400. **Female Head,** of the same type as A 259–260. The hair is drawn up from the forehead, the middle part in a plait, like that of the Caryatides of the Erechtheion ; she wears pendant earrings.

Ht. 3⅜ in. Probably from Poli, 1890 ; the clay resembles that of the other examples from that locality. Left cheek broken away. Rough work ; hollow behind.

A 401. **Youth,** on a pedestal. He stands to his l. with r. leg bent ; he wears a short chiton, and his l. forearm is placed on a couch, which forms a background ; it has elaborately-moulded legs, and on it are grooves and other markings.

Ht. 11¼ in. Length 8 in. From Poli-tis-Chrysochou, Cyprus ; tomb K. 23. Presented by the Cyprus Exploration Fund, 1890. See *Journ. Hell. Stud.*, xi., p. 52. Head, right arm, left fore-arm, and part of back lost ; upper part of couch broken away. Rough work. For other figures from Poli resembling this and the two following, cf. *Cyprus Mus. Cat.* Nos. 3211–3235.

A 402. **Seated Man.** He wears long chiton, himation passing over l. shoulder and round lower limbs, and shoes; his l. hand rests on his lap, with palm upwards. The seat is in the form of a cube, hollow beneath, with square holes pierced in three sides and a projecting ledge for the feet.

Ht. 13¾ in. From Poli-tis-Chrysochou, Cyprus. Presented by the Cyprus Exploration Fund, 1890. See *Journ. Hell. Stud.*, xi., p. 52. Head and right arm lost, also fingers of left hand. Back not worked.

A 403. **Reclining Figure.** His l. elbow rests on two cushions with tassels at the corners; he wears long chiton and himation passing over l. shoulder and round lower limbs. His couch is in the form of an oblong block, hollow below, with a square hole at each end.

Ht. 13¾ in. Length 15 in. From Poli-tis-Chrysochou, Cyprus. Presented by the Cyprus Exploration Fund, 1890. See *Journ. Hell. Stud.*, xi., p. 52. Head and arms lost. Back partly modelled; the head and arms have been inserted separately.

A 404. **Part of Statue,** life-size. The left side of the upper part of the body remains; the figure is apparently female, and wears a necklace of pendants with *bulla* in the middle, and is wrapped in a himation drawn together with the r. hand.

Ht. 14½ in. Probably from the excavations at Poli, 1890. Later Cypriote style; about 4th century B.C. Back not worked.

4. AMATHUS (A 405-413).

[See also A 147-214.]

A 405. **Sleeping Eros.** He lies on a rocky base, with head resting on r. hand, falling over on to his l. side; he has short curls confined with a fillet and small wings spread; at his side is a wine-amphora.

Ht. 3⅜ in. Amathus, Cyprus, 1894 (tomb 208); excavated under the Turner Bequest. Repaired. Back slightly modelled.

A 406. **Youth.** He stands with l. leg bent, on a circular moulded base, looking down to his l.; his arms are muffled in a large himation, the folds held up at the throat with the l. hand, and on the hip with the r.; his hair is very short and is indicated by stippling. A *petasos* (broken) is slung behind from his l. shoulder.

Ht. 7¼ in. Amathus, Cyprus, 1894 (tomb 105); excavated under the Turner Bequest. Base injured. Drapery carelessly executed. Back partly modelled, with hole.

A 407. **Torso of Boy,** from the neck to below the knees. He stands with his l. leg bent and l. hand resting on the top of a square column or *stelè* (lower part lost), holding a bunch of grapes; he wears a chlamys fastened on r. shoulder and covering l. arm, the edge of which he draws forward with r. hand on his hip. On the front of the column is seen the head of a cock to l., rendered in relief.

Ht. 4 in. Amathus, Cyprus, 1894 (tomb 37; found in shaft); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 108, fig. 155, No. 5. Hollow; back slightly modelled, with square hole.

A 408. **Head of Boy** wrapped in himation, with curly hair, wearing flat *petasos* with rim; himation drawn closely round chin.

Ht. 1⅛ in. Amathus, Cyprus, 1894; excavated under the Turner Bequest (tomb 292). Traces of red colour.

A 409. **Woman.** She stands with r. leg and arm bent and l. hand on hip; she is wrapped in a himation which covers the arms and descends to the knees. Her hair is drawn back in neat parallel waves and coiled in a plait at the back, and she wears a long chiton with trailing skirt. On the himation are remains of blue colour.

Ht. 9⅛ in. From Amathus, Cyprus; excavated under the Turner Bequest, 1894 (tomb 105). Much injured; face and most of upper part of body and right hand wanting. Back slightly modelled. Hellenic work of good period; perhaps from an Asia Minor type.

A 410. **Girl**; Asia Minor (Myrina) type. She stands with l. leg bent, looking down to her r.; her hair is drawn back into a queue behind. She wears shoes, and a thick stippled wreath; her l. arm is bent and the hand placed on her back; in r. hand she holds up the folds of a himation which is wrapped round the body, covering the l. arm, but allowing the form of the l. leg to show through. The hair has been painted red.

Ht. 8¼ in. Amathus, Cyprus, 1894 (tomb 105); excavated under the Turner Bequest. Fragmentary; parts missing; modelled at back. Injured by fire; parts turned to a grey colour.

A 411. **Girl with Pigeon.** She stands with l. leg bent, looking down to her r.; in l. hand she holds a pigeon at her waist, placing her r. fore-finger on its neck. She has short, thick curls falling on either side of the face, and wears long chiton, which is slipping off the r. shoulder, and himation twisted up round waist and hanging over l. arm.

Ht. 6⅛ in. Amathus, Cyprus, 1894 (tomb 37); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 108, fig. 155, No. 1. Base injured. Back modelled.

A 412. **Girl playing Lyre.** She stands with l. leg bent, looking round to her r., and playing on a rectangular lyre, which rests on a column with moulded capital at her l. side; her l. hand is visible through the lyre. She wears a broad pink *stephanè*, long chiton, and himation over l. shoulder, twisted up round waist.

Ht. 5 in. Amathus, Cyprus, 1894 (tomb 208); excavated under the Turner Bequest. Careless style. Back partly modelled.

A 413. **Tragic Mask**, with richly-curling hair arranged in an ὄγκος over the forehead; mouth open, but not pierced through.

Ht. 3½ in. Amathus, Cyprus, 1894 (tomb 175); excavated under the Turner Bequest. Right side and back broken away.

5. CURIUM (A 414-422).

[See also A 2–9, 215–227.]

A 414. **Girl** wrapped in himation, in which her arms are muffled. She stands on a base with r. leg bent; her hair is parted and drawn over the ears into a flat coil at the back, and she wears earrings and long chiton.

Ht. 7 in. Curium, Cyprus, 1895 (tomb 81); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 71, fig. 121. Back flat, with square hole. Deep red clay; Asiatic imitation of Tanagra type, about 300 B.C.

A 415. **Artemis.** Her r. hand is placed on her hip; a quiver is slung over her r. shoulder, and at her l. side is an uncertain object. Her hair is gathered in a flat coil at the back, and she wears long chiton and upper garment reaching to the hips, with girdle.

Ht. 4 in. Curium, Cyprus, 1895 (site C); excavated under the Turner Bequest, from the rubbish-heap of a shrine. *Excavations in Cyprus*, p. 71, fig. 121; for the site, see p. 62. Legs from knees downwards lost. Hole in back, which is not worked. Fourth century style; roughly modelled.

A 416. **Woman with pitcher on head** (Hydrophoros). She stands with l. leg bent, and her r. hand is raised to support the pitcher, which rests on a pad; her l. hangs down by her side. Her hair is parted and waved, and falls on her shoulders; she wears a thick fillet, earrings, and long girt chiton with *apoptygma*.

Ht. 5½ in. Curium, Cyprus, 1895 (site C); excavated under the Turner Bequest, in the same place as the last. *Excavations in Cyprus*, p. 71, fig. 121. Back not modelled; hollow underneath.

A 417. **Female Head,** of Scopaic type, slightly modelled; the hair is parted and waved, and in the ears are earrings. The head is hollowed out from the top.

Ht. 1½ in. Curium, Cyprus, 1895 (site C); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 71, fig. 121.

A 418. **Female Head.** Third century type; hair in four waves on each side of the parting, tied in a bow on the top. Flat at back; Greek style.

Ht. 1⅞ in. Curium, Cyprus, 1895 (site C); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 71, fig. 121.

A 419. **Head of Priest,** with thick hair, beard, and moustache; he wears a laurel-wreath with flower in the centre, partly broken away. The back is modelled in the round.

Ht. 2¼ in. Curium, Cyprus, 1895 (site C); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 71, fig. 121. Deep red clay; broken from a statuette. Cf. Cesnola, *Cyprus*, pp. 153, 344.

A 420. **Fragment of Female Figure,** from the waist to the ankles; wears long chiton and himation over r. shoulder, the outline of the legs visible through the drapery.

Ht. 3¾ in. Curium, Cyprus, 1895; from the surface, site D; excavated under the Turner Bequest. Pale red clay; flat at the back.

A 421. **Pair of Panniers,** with flat rim and bottom.

Length 3⅛ in. Curium, Cyprus, 1895 (tomb 102); excavated under the Turner Bequest.

A 422. **Pair of Panniers,** more roughly modelled, with two pointed bottoms, which are pierced.

Length 3⅛ in. Curium, Cyprus, 1895 (tomb 73); excavated under the Turner Bequest. *Excavations in Cyprus*, p. 71, fig. 119. Cf. *Cyprus Mus. Cat.* 3331, for a donkey carrying similar panniers; also Perrot and Chipiez, *Hist. de l'Art*, iii. p. 583.

6. SALAMIS (A 423–447).

[A 423–436 and 446 are from various excavations made on behalf of the British Museum in 1879–1884 by Mr. O.-Richter; A 437–445 from excavations made by Messrs. Munro and Tubbs in 1890 for the Cyprus Exploration Fund. All the latter are from one site, known as the Cistern (see *Journ. Hell. Stud.* xii. pp. 92, 140). A 447 is from tomb 33 at Enkomi (see p. 14). Many Hellenistic terracottas of the same types were found at Salamis by A. P. di Cesnola (*Salaminia*, chap. xvii.).]

A 423. **Athena**; Lemnian type. She stands on a plinth with l. leg bent, looking slightly to her r.; in r. hand she holds out a crested Corinthian helmet, and her l. rests on the edge of her shield. Round her hair, which falls in flowing tresses on the shoulder, is a *stephanè*; she wears circular earrings, shoes, long chiton with *apoptygma*, and *peplos* over l. arm. PLATE XV.

Ht. 8 in. Salamis, Cyprus, 1881; found in 1880 between Enkomi and Agio Barnaba. *Journ. Hell. Stud.* ii. (1881), pl. 16, p. 326; Murray, *Hist. of Gk. Sculpture*, ii. pl. 17; Huish, *Gk. Terracotta Statuettes*, pl. 9; Miss Hutton, *Gk. Terracotta Statuettes* (*Portfolio*, No. 40, Nov. 1899), fig. 14, p. 34; O.-Richter, *Kypros*, pl. 202, fig. 1, pp. 299, 480; *Athen. Mittheil.* vi. (1881), p. 250; Reinach, *Chroniques d'Orient*, i. p. 183 (=*Revue Archéol.* 3rd Ser. vi. (1885), p. 351); Furtwaengler, *Meisterwerke*, p. 23, note 4. Back not worked, with hole: hollow underneath.

The type of Athena holding a helmet in her hand is a comparatively rare one. It is commonly supposed to be the attitude of the Athena Lemnia of Pheidias (see Furtwaengler, *Meisterwerke*, p. 8), on the analogy of a gem (*ibid.* pl. 32, fig. 2). Reisch has published a relief from Epidauros on which the type occurs (*Jahreshefte*, i. p. 79), and identifies it with Athena Hephaistia; he suggests that Athena is represented as having just received the helmet which Hephaistos has made. Furtwaengler (*op. cit.* p. 23) cites a number of vases in illustration, together with a gem in Brit. Mus. (*Cat.* 649), another in Berlin (*Cat.* 1067), and a relief at Lansdowne House (Michaelis, *Ancient Marbles*, p. 450, No. 59); to which may be added *Brit. Mus. Cat. of Vases*, ii. B 222, iii. E 305, E 515; *Cat. of Bronzes*, No. 1057.

A 424. **Aphroditè Riding on a Goose.** She is seated on its back as it moves to l., with her legs over its l. side, and looks to her r.; her hair parted and waved and she wears a himation covering her lower limbs and held up with both hands as a veil spread out over her head. Below, waves are indicated. PLATE XV.

Ht. 6⅛ in. Salamis, Cyprus, 1881. *Athen. Mittheil.* vi. (1881), p. 245; O.-Richter, *Kypros*, pl. 192, fig. 14; cf. *ibid.* p. 282, note, and for similar examples, A. Cesnola, *Salaminia*, p. 204, and Pottier and Reinach, *Nécropole de Myrina*, pl. 5, fig. 2. For the type cf. D 509; *Brit. Mus. Cat. of Vases*, iii. D 2; also Kalkmann in *Jahrbuch d. arch. Inst.*, i. (1886), p. 231 ff., and *Journ. Hell. Stud.* xii. p. 318. Lower part injured; tail of goose broken off. Back partly modelled; hollow underneath.

A 425. **Woman.** She stands on an oval plinth with l. leg bent and l. hand behind back; she wears shoes and long chiton and is wrapped in a large himation, in which her l. hand is muffled, while with the r. she holds the folds together in front.

Ht. 5⅞ in. Salamis, Cyprus, 1881. *Athen. Mittheil.* vi. (1881), p. 246. Head lost; a piece broken out of the front. Hole in back, which is not worked. Asia Minor style.

A 426. **Woman.** She stands on a base with l. leg advanced, looking down, and holds a fan in l. hand; she wears a thick stippled fillet, over which her hair is drawn and tied in a double knot on the crown; she has a veil over back of head, long chiton, himation over l. shoulder covering the r. arm which hangs by her side, and shoes.

Ht. 7 in. Salamis, Cyprus, 1884. Imitation of Tanagra type. Back not worked, with semi-circular hole; hollow underneath.

A 427. **Woman Dancing,** on a high rounded base. Her r. hand is raised to her shoulder and l. leg advanced; both arms (the l. raised) are wrapped in her himation which covers her mouth and chin, and forms a veil over her head, falling to her feet; she wears shoes. The figure is covered with a white slip.

Ht. 7¼ in. Salamis, Cyprus, 1885. Back nearly all cut away.

A 428. **Woman on Mule.** The mule is to r., with face to front, the lower part in relief against a background; below is a plinth ornamented with scroll-pattern. The woman is seated sideways with face to front, and holds the bridle with l. hand; she looks down at a child which she carries on her r. arm, its r. hand extended above her breast. Her hair is parted and waved, and she wears shoes and a himation veiling the back of the head and wrapped round the body; the child is nude.

Ht. 6⅝ in. Salamis, Cyprus, 1885. Indistinct; rough work. Back not worked, with hole; hollow underneath.

A 429. **Woman and Child.** She holds the child on her l. arm, with the r. placed round it; its head is placed against her l. cheek, and its l. hand on her breast, and it looks to the front; it has thick curls, and its face is conventionally rendered in the fourth-century manner. She has a fan in her l. hand, and both arms are muffled in a himation, which passes over the back of her head like a shawl; her hair is parted and waved, and she wears a long chiton. **PLATE III.**

Ht. 6⅛ in. Salamis, Cyprus, 1884; found on same site as A 423. O.-Richter, *Kypros*, pl. 202, fig. 7, p. 480. Back not modelled, with hole; hollow underneath. Hellenic style; imitation of a Tanagra type.

A 430. **Girl Writing.** She is seated on a plinth, leaning forward over a folding tablet held on her lap with l. hand, part of it hanging over; with r. she applies a *stylus* to the edge of the tablet. Her hair is arranged in parallel waves (stippled), **PLATE XV.**

and on her head is a wreath (?); she wears long chiton and himation which passes over l. shoulder and under r. arm.

Ht. 5 in. Salamis, Cyprus, 1881. *Athen. Mittheil.* vi. (1881), p. 248. Cf. *Bull. de Corr. Hell.* iii. (1879), p. 90, No. 52; Furtwaengler, *Coll. Sabouroff*, ii. pl. 86; and C 718 from Cyrenaica. Left side and part of back broken away. Back not modelled; hollow underneath. Hellenic work of a good period.

A 431. **Youth carrying Ram,** on a high plinth. He moves to his l., with face and body turned to the front, and r. hand placed on his bent knee; in l. he holds the feet of the ram which he carries on his shoulders. He is nude, with thick curly hair; a dog fawns on his r. leg.

Ht. $5\frac{3}{4}$ in. Salamis, Cyprus, 1884. Left leg of youth and hind part of dog lost; lower part of back restored. Back modelled above, with hole; hollow underneath. Somewhat rough work, especially the two animals.

A 432. **Boy.** He stands on a high moulded semi-cylindrical plinth, with l. foot advanced, his body bent in the Praxitelean manner; he looks down to his l. with smiling face, and holds a lighted torch in r. hand and a cup (broken) in l. He has curly hair, and a chlamys hangs over his extended r. arm.

Ht. $6\frac{1}{2}$ in. Salamis (?), Cyprus, 1881. *Athen. Mittheil.* vi. (1881), p. 249. Hellenic work of a good period. Back not modelled, with small hole; hollow underneath.

A 433. **Boy,** on a base. In r. hand he holds a bunch of grapes; with l. he raises the edge of his short loose chiton, exposing a protruding stomach; the legs are wide apart. He has thick curly hair and a smiling face. The figure may be intended for a youthful Dionysos, but it more closely resembles the type of the Roman Vertumnus (cf. *Brit. Mus. Cat. of Bronzes*, No. 1512), of which it may be a Greek counterpart.

Ht. $4\frac{3}{4}$ in. Salamis, Cyprus, 1881. *Athen. Mittheil.* vi. (1881), p. 249. Hellenic work. Back not modelled, with hole; hollow underneath.

A 434. **Boy.** He stands on a base with l. leg bent, holding up in l. hand a pigeon, painted black; with r. hand he holds the edge of his drapery at his side; his hair is brushed back, and he wears a himation falling down his left side in folds and fastened on r. shoulder.

Ht. $4\frac{7}{8}$ in. Salamis, Cyprus, 1881. *Athen. Mittheil.* vi. (1881), p. 249. Back not worked; mostly cut away. Late work.

A 435. **Female Head,** with thick fillet or raised ridge of hair round the forehead, behind which the head is quite smooth.

Ht. $1\frac{1}{2}$ in. Salamis, Cyprus, 1884. Nose broken; pierced vertically through. Good Greek style.

A 436. **Tragic Mask.** Hair parted and waved in a thick mass on either side; pupils of eyes pierced; mouth open and tragic expression.

Ht. $2\frac{1}{4}$ in. Salamis, Cyprus, 1884. Hollow behind; hole in top for suspension.

A 437. **Heracles strangling the Snakes.** He kneels with r. hand extended, strangling with either hand a snake twisted round the arm; he wears a wreath of flowers passing from r. shoulder obliquely across the body.

Ht. 3⅛ in. From Salamis, Cyprus (Cistern site). Presented by the Cyprus Exploration Fund, 1891. *Journ. Hell. Stud.* xii. (1891), p. 140. Flat at back; hollow. Head and right leg lost.

A 438. **Heracles,** upper part of. He is bearded, with thick curly hair, and wears the lion's skin over his head, the paws knotted at his throat; his l. hand is raised, and holds club.

Ht. 3 in. From Salamis, Cyprus (Cistern site). Presented by the Cyprus Exploration Fund, 1891. Indistinct; back cut away.

A 439. **Torso of Seated Man.** His hands are placed on his lap, the l. holding a dog or kid with fore-legs extended, the r. open, having held some object now lost; he wears long chiton, and himation over l. shoulder and round waist, an end hanging over r. shoulder from behind.

Ht. 11½ in. From Salamis, Cyprus (Cistern site). Presented by the Cyprus Exploration Fund, 1891. Cf. *Journ. Hell. Stud.* xii. (1891), p. 140. Head, legs from knees, and back of figure lost. For similar figures cf. A 401–404 from Poli.

A 440. **Fragment of Male Figure.** His. l. hand rests on a staff with forked top, and on it is seated a rabbit; he wears a chlamys.

Ht. 3⅛ in. From Salamis, Cyprus (Cistern site). Presented by the Cyprus Exploration Fund, 1891. *Journ. Hell. Stud.* xii. (1891), p. 140. Back flat.

A 441. **Lower part of Seated Goddess.** She sits on a throne with wide base projecting in front, supported on either by a seated Sphinx (?); she places her r. hand on the head of the one on that side, and in l. holds a libation-bowl by the handle; she wears shoes and himation over lower limbs.

Ht. 3⅛ in. From Salamis, Cyprus (Cistern site). Presented by the Cyprus Exploration Fund, 1891. *Journ. Hell. Stud.* xii. (1891), p. 140. Missing from waist upwards; rather rough and indistinct. Back unmodelled; hollow underneath.

A 442. **Lower part of Woman,** from the waist, on a high plinth. In r. hand she holds some object by her side; she wears bracelets, shoes, long red chiton, and green himation with red border twisted up round waist and over l. arm.

Ht. 9¾ in. From Salamis, Cyprus (Cistern site). Presented by the Cyprus Exploration Fund, 1891. *Journ. Hell. Stud.* xii. (1891), p. 140. Left arm lost. Back flat; hollow underneath.

A 443. **Fragment of Statuette.** Left hand and fore-arm, wearing twisted bracelet, holding a swan or goose to the breast; part of necklace with pendants visible.

Ht. 5¼ in. From Salamis, Cyprus (Cistern site). Presented by the Cyprus Exploration Fund, 1891. Cf. *Journ. Hell. Stud.* xii. (1891), p. 140. Remains of red colouring.

A 444. **Female Head,** hollow, but worked in the round. She has curly hair, which rises in a high mass above the forehead, and wears an embattled *calathos* as A 257, fillet tied in a bow in front, and earrings.

Ht. 5⅝ in. From Salamis, Cyprus (Cistern site). Presented by the Cyprus Exploration Fund, 1891. Calathos nearly all broken away; features worn. Roughly modelled.

A 445. **Fragment of Calathos,** hollow at back. It is ornamented with a frieze of Sirens or birds in relief, with wings recurved, between which are studs; below are rows of circular flowers and spirals. Below is a *sphendonè*, and also indications of wavy hair.

Ht. 7¼ in. Probably from the excavations at Salamis, 1891; see *Journ. Hell. Stud.* xii., p. 139. Broken from a head. Cf. A. Cesnola, *Salaminia*, p. 224.

A 446. **Rattle** in the form of a pig, with four small feet acting as supports. The eyes are pierced, and a small hole is pierced in the snout; along the back is a ridge, and in the sides are parallel dents, made while the clay was soft, to indicate the ribs.

Length 5¼ in. Ht. 3 in. Salamis, Cyprus, 1881 *Athen. Mittheil.* vi. (1881), p. 249. Coarse ware; tail broken off. Some small pieces of terracotta were found inside it. Cf. Cesnola, *Cyprus*, pl. 8.

A 447. **Fragment of Statue** of large size and late type, consisting of l. hand and part of thigh; from a figure such as A 401–404 from Poli and A 439 from Salamis.

Ht. 8 in. Enkomi, Cyprus (tomb 33); excavated under the Turner Bequest, 1896.

7. MISCELLANEOUS TERRACOTTAS (A 448–450).

A 448. **Part of Brazier** (*πύραννος*). On a raised panel, without rim, is a bearded head in high relief, in a pointed cap, with large ears and long moustache; the hair is indicated over the forehead. On either side of the head is a thunderbolt in relief. The beard projects at an angle from the plane of the head; it is long and grooved to indicate straight parallel locks.

Ht. 6 in. From Bamboula, Larnaka, Cyprus. Presented by the Secretary of State for Foreign Affairs, 1880. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 121, No. 108 (his type I.; cf. No. 109). Rough work, but features clearly indicated. Coarse red clay, like that of Naucratis, where also many similar objects have been found (cf. C 873, etc.). Furtwaengler, *Jahrbuch d. arch. Inst.*, vi., (1891), p. 110, identifies the heads on these objects as Kyklopes or other daemon attendants of Hephaestos; they probably have an apotropaeic significance. (See Introduction, p. xix.).

A 449. **Part of Brazier** (*πύραννος*), as the last Within an arch on a raised panel, a bearded head in relief to the front, with rough hair rising over the forehead; the beard has projected at right angles, but is wanting.

Ht. 3½ in. From Salamis, Cyprus (site A, near Agora). Presented by the Cyprus Exploration Fund, 1891. *Journ. Hell. Stud.* xii. (1891), p. 123. Much injured; indistinct and rough work; coarse red clay, as last. For the type, see Conze in *Jahrbuch d. arch. Inst.* v. (1890), pp. 126–7, type III. A; cf. also C 878, etc.

A 450. **Architectural Fragment.** Panel with acanthus-pattern in relief, perhaps from an antefix: an *anthemion* rising from three leaves, the central one bent over.

Ht. 5⅛ in. Length 6⅛ in. From Larnaka (Bamboula site), Cyprus. Presented by the Secretary of State for Foreign Affairs, 1880. Upper part broken away; back not worked smooth. Probably fourth century B.C. (Greek work). On the development of the acanthus-pattern in Greek art, see *Jahrbuch d. arch. Inst.* xi. (1896), p. 117 ff.

IV. TERRACOTTAS OF GRAECO-PHOENICIAN STYLE FROM SYRIA (A 451–468).

A 451. **Female Figure,** quasi-columnar, of a primitive type. Head shapeless, with large pellets attached for eyes, but no nose or mouth; arms broken off; breasts indicated by pellets (the l. one wanting); spreading base.

Ht. 2⅛ in. Syria, 1889; found near Beirut. Base broken all round edge; exceedingly rude.

A 452. **Aphroditè-Astartè,** in low relief against a projecting background, the body thrown slightly backwards. In l. hand she holds a lotos-flower against her chest; her r. is placed on her hip, and she wears a girdle, but is otherwise nude. Traces of red colour.

Ht. 4⅞ in. Beirut, 1889. Feet and all above breasts wanting. Early archaic work; cast solid. Cf. for the type B 117, 158 ff., 327, and 377.

A 453. **Upper Part of Goddess,** with hands placed under breasts; hair in long curls over the forehead and on the shoulders, prominent eyes, cap on head, and two necklaces with pendent *bullae.*

Ht. 4¼ in. Beirut, 1889. Cast solid; flat at back. Early archaic work.

A 454. **Female Head,** of primitive or early archaic style, with a piece below for insertion in a figure; hair in curls over the forehead and three tresses down each side; veil over back of head.

Ht. 2¾ in. Beirut, 1889. Cast solid. For the type cf. B 147 from Rhodes.

A 455. **Female Head,** with veil over it; large nose; other features indistinct.

Ht. 1⅜ in. Beirut, 1889. Very rude work.

A 456. **Male Head,** of Egyptian style, with piece for insertion, as A 454; hair falling in long parallel tresses over the forehead, and thick head-dress falling each side of the face.

Ht. 3 in. Beirut, 1889. Cast solid; back and part of sides cut away.

A 457. **Male Head,** of archaic Greek work, somewhat grotesque, wearing cap, under which a fringe of hair is visible; flat face, beardless, with large ears; piece for insertion as last.

Ht. 2¾ in. Beirut, 1889. Solid; back not worked.

A 458. **Male Head,** of Assyrian type, pinched up so that the middle line down the nose and chin forms a sharp angle; high head-dress with embroidered rim; beard arranged in rows of curls.

Ht. 3⅛ in. Beirut, 1889. Solid; back not worked.

A 459. **Grotesque Figure,** upper part of, with head thrown back, beardless, with peaked cap, underneath which a ridge of hair is visible.

Ht. 3⅞ in. Beirut, 1889. Arms and legs wanting; back not worked; cast solid. Late archaic work.

A 460. **Head of Youth,** wearing peaked cap with a large stud in front; prominent eyes with arched eyebrows.

Ht. 2½ in. Beirut, 1889. Back not worked; hollow.

A 461. **Head of Man,** with short beard, wearing peaked cap with thick brim and a vertical ridge up the front; eyes as the last, but brows not arched. Remains of red on the cap and elsewhere.

Ht. 2⅛ in. Beirut, 1889. Hollow; back not worked.

A 462. **Grotesque Head,** the face wrinkled all over; flat nose, twisted mouth, and prominent eyes with arched brows; wears peaked cap (?), the top of which is broken off. The ears are placed absurdly high.

Ht. 2⅜ in. Beirut, 1889. Back not worked; cast solid.

A 463. **Head of Lioness,** forming the termination of some object; in quasi-relief; the mouth open, with teeth shewing.

Ht. 2 in. Beirut, 1889. Cast solid. Cf. Heuzey, *Figurines ant. du Louvre*, pl. 1, fig. 4, and *id.*, *Catalogue*, p. 22.

A 464. **Grotesque Mask,** very narrow and pinched out, with eyes pierced in deep, and prominent cheek-bones and eyebrows.

Ht. 2⅛ in. Beirut, 1889. Right side broken away behind ear. Late work.

A 465. **Male Mask,** bearded, wearing ivy-wreath, with two rows of curls over the forehead, moustache, and beard indicated by parallel rows of wavy lines; eyes pierced through.

Ht. 4¼ in. Beirut, 1889. Archaistic in style; cf. C 548–549 from Tartus.

A 466. **Male Mask,** as the last, but no ivy-wreath; hair in long parallel lines, ending in spiral curls on forehead; short beard with horizontal rows of globular curls.

Ht. 3¾ in. Beirut, 1889. Left side broken. Holes for suspension in top and at sides.

A 467. **Male Mask,** as the two last, but somewhat grotesque in treatment; no wreath; hair in a thick ridge over the forehead, and short curly beard; prominent eyes with sinister expression.

Ht. 4 in. Beirut, 1889. Holes for suspension in top and at sides.

A 468. **Mould for Mask of Satyr,** of late archaic Greek work, in low relief; hair and beard in rows of fine parallel lines, with long curled moustache.

Ht. 2 in. Beirut, 1889. Carefully executed. For the type cf. B 539 ff. from Sicily.

B. ARCHAIC GREEK TERRACOTTAS.

I. EASTERN MEDITERRANEAN (B 1–376).

1. FIGURES OF MYCENAEAN PERIOD (B 1–12).

B 1. **Female Figure.** The lower part is columnar, with base; the body is flat, and has rudimentary arms like wings; the nose is slightly modelled, but no other features are indicated; on the head is a *calathos*.

Ht. 3⅞ in. From Ialysos; tomb 13. Presented by Professor Ruskin, 1872. Furtwaengler and Loeschcke, *Myken. Vasen*, pl. 6, fig. 29, p. 11; *Guide to 1st Vase Room*, 1883, p. 2, No. 8. Buff colour, with slight glaze. Cf. Ἐφημ. Ἀρχ. 1888, pl. 9, fig. 16, p. 168 ff., and Heuzey, *Cat. des Fig. ant. du Louvre*, p. 148, note; also A 36 from Maroni, Cyprus.

Fig. 11 = B 2.

B 2. **Man in Two-horse Chariot.** The man is very rudely modelled; in both hands he grasps some object which passes over to the horses' necks, presumably intended for the reins. The horses are equally rudely modelled; their heads are raised, and each has one hind- and one fore-leg and a curly tail. The whole group is painted with reddish-black stripes on a buff ground, in the method of the vases.

Ht. 3 in. Length 3¼ in. From Ialysos; tomb 5. Presented by Prof. Ruskin, 1870. Furtwaengler and Loeschcke, *Myken. Vasen*, pl. 11, fig. 68, p. 9; *Guide to 1st Vase Room*, 1883, p. 2, No. 5. Body of chariot nearly all broken away. Cf. Furtwaengler, *Coll. Sabouroff*, ii. p. 11, and A 22 from Enkomi, Cyprus.

B 3. **Ox.** Horns, but no ears; legs short and wide apart; muzzle in form of snout. Painted with black stripes on buff ground in the vase method.

Length 4¼ in. From Ialysos. Presented by Prof. Ruskin, 1870. *Guide to 1st Vase Room*, 1883, p. 5, No. 6. Cf. A 23 from Enkomi, Cyprus.

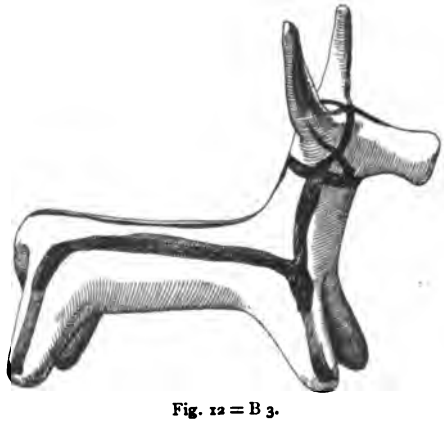

Fig. 12 = B 3.

B 4. **Ox**, as the last.

Length 3¾ in. From Ialysos. Presented by Prof. Ruskin, 1870. *Guide to 1st Vase Room*, 1883, p. 5, No. 7.

B 5. **Female Figure**, as B 1 ; lower part columnar, with base ; body flat, with rudimentary arms like wings. The eyes, hair, and nose are roughly indicated in red, and the body is painted with wavy vertical lines of the same colour, in the manner of the vases. On the head is a *calathos* ; the breasts are indicated.

Ht. 4¼ in. From Athens. Presented by Mr. Consul Merlin, 1871. Hollow underneath ; no base.

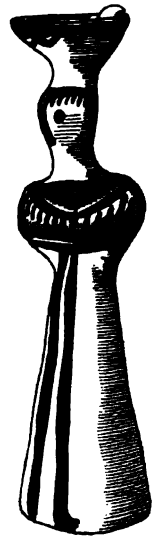

Fig. 13 = B 7.

B 6. **Female Figure**, as the last, with arms folded over the breast, running into one another, the hands not being indicated ; oval-shaped body. The eyes and hair are roughly indicated in red, and on the *calathos* are scollops in black ; on the arms and body are markings in black.

Ht. 3¾ in. From Athens. Presented by Mr. Consul Merlin, 1871.

B 7. **Female Figure**, as the last ; the *calathos* has a flap at the back, falling down behind.

Ht. 4 in. From Athens. Presented by Mr. Consul Merlin, 1871.

B 8. **Horse**, with legs wide apart, as Cypriote types ; markings in reddish-black on pale buff ground.

Ht. 4½ in. From Athens. Presented by Cecil Torr, Esq., 1883.

B 9. **Horse**, as the last, very rude ; the mane indicated by a raised lump ; faded black markings on drab ground.

Ht. 2½ in. Athens, 1852.

B 10. **Dog.** Head to r., with open mouth and erect ears ; legs straight ; large erect bushy tail with feathered edge. Black markings on drab ground.

Ht. 3⅜ in. Athens, 1852.

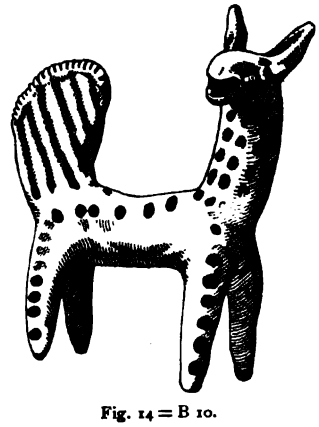

Fig. 14 = B 10.

B 11. **Female Figure**, as B 1 ; lower part columnar, with base ; body flat, and rudimentary arms like wings ; breasts and nose indicated. On the head is a *calathos* with a flap at the back falling down behind, as B 7 ; the figure is painted with wavy black vertical lines.

Ht. 5 in. From Melos. Strangford Coll., 1864. Furtwaengler and Loeschcke, *Myken. Vasen*, p. 32.

B 12. **Female Figure**, as the last ; very flat, oval body, without indication of arms ; nose and breasts slightly indicated ; top of head flat. The front and back are painted with reddish-black lines, wavy on the body and straight below ; the *calathos* is very small and has no flap.

Ht. 3¼ in. From Melos (?). Strangford Coll., 1864. Furtwaengler and Loeschcke, *Myken. Vasen*, p. 32.

2. STATUETTES OF PRIMITIVE AND ARCHAIC PERIOD FROM GREECE (B 13–108).

(1) ATHENS (B 13–33).

B 13. **Goddess**, modelled in a primitive fashion, like a flat, thin board (*σανίς*), but the details are in a later style. The body is slightly bent in a sitting posture; it is draped, and on the head is a *calathos*, from which a veil appears to hang on the shoulders, cut straight off; the feet are visible under the drapery. The hands are indicated by rudimentary projections in front; behind are two supports, broken away.

Ht. 4⅜ in. Burgon Coll.; found at Athens, 1809. *Guide to 1st Vase Room*, 1883, p. 34, No. 17. Indistinct; has probably been painted.

B 14. **Persephonè**; type as B 211–214 from Cameiros. She stands on a plinth, with l. knee bent, r. hand placed on breast, with fingers pressing nipple, and l. hand holding the skirt of her drapery (Spes attitude); her hair is parted, and she wears a veil and long chiton with *apoptygma*.

Ht. 5⅛ in. From Athens. Burgon Coll.; found in 1813. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 23, No. 171. Head repaired; worn; traces of white slip. Back not worked; hollow underneath. Late archaic work.

B 15. **Seated Goddess**, as B 59 from Tanagra, and B 176–181 from Cameiros. The hands are placed on the knees; the hair is arranged in two rows of crisp curls over the forehead, and over her head is a veil falling over the body. The seat has a back with projecting cross-pieces (the one on the l. broken) and sides; the feet rest on a footstool. There are traces of red on the drapery.

Ht. 4⅜ in. Burgon Coll.; found at Athens, 1813. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 19, No. 149. Head repaired; indistinct. Flat at back; hole underneath.

B 16. **Artemis Enthroned.** Her r. hand is placed on her knee, and in l. she holds a young fawn to her breast; her hair is parted and waved over the forehead and falls in long tresses over the shoulders. Her face is upturned, with closed eyes; she wears a veil falling on the shoulders, the lower border of which is painted bright red, long chiton with red-edged *apoptygma*, painted white with a red stripe down the front, and shoes. The seat has sides, but no back indicated, and is painted red; the feet rest on a footstool on a plinth.

Ht. 8 in. Burgon Coll.; found at Athens, 1814. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 20, No. 156. Head repaired; remains of white slip on dress and seat. Flat at back; hollow underneath. Good late archaic work.

B 17. **Hydrophoros,** upper part of. The hands are held down in front with the palms outwards; the hair is parted, and over the head is a veil, on which rests a water-jug. At the back are remains of two supports, shewing that the figure was in a sitting posture.

Ht. 4 in. Burgon Coll.; found at Athens, 1809. Broken away at hips; traces of white slip. Back not worked; very flat.

B 18. **Upper Part of Female Figure,** cut off at the waist, perhaps intended for a doll: the body is perforated underneath with two holes for insertion of legs, and is hollow. The hair is parted and gracefully waved, and projects in a mass behind under a peaked cap; she wears a chiton with looped-up sleeves and *apoptygma* with elaborate folds; the arms are not indicated.

Ht. $5\frac{1}{4}$ in. Burgon Coll.; found at Athens, 1814. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 63, No. 7. Back not worked; traces of white slip. Good archaic work; the drapery is similar to that of the Caryatides of the Erechtheion.

B 19. **Upper Part of Female Figure,** as the last. The hair is more crimped, and the upper edge of the chiton is not indicated. PLATE XVIII.

Ht. $5\frac{5}{8}$ in. Burgon Coll.; found at Athens, 1814. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 63, No. 8.

B 20. **Female Figure,** upper part of, cut off at the waist; as the two last, but much inferior. The hair is waved, and covered with a veil at the back; she wears a chiton, of which only the *apoptygma* is indicated, fastened on the shoulders. The arms are hardly indicated.

Ht. $4\frac{3}{8}$ in. Burgon Coll.; found at Athens, 1813. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 24, No. 178. Head repaired; traces of white slip. Not worked at back; only one hole underneath.

B 21. **Heracles Reclining,** upper part of; on plinth. He reclines on his l. elbow, which rests on a cushion or *askos* (?); his r. hand has rested on his r. knee. He is bearded and wears the lion's skin, the face covering his head, the fore-paws knotted round his neck, the skin coming round either side from the back and girt with a belt at the waist, leaving the chest and abdomen bare.

Ht. $4\frac{1}{2}$ in. Length 3 in. Burgon Coll.; from Athens. Right arm from elbow and legs lost; repaired; traces of white slip. Back not worked.

B 22. **Seilenos.** He squats on a base with hands resting on his knees, which are drawn up; his face is upturned. The figure has been painted pink on a white slip.

Ht. $3\frac{1}{4}$ in. Burgon Coll.; from Athens. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 25, No. 183. Indistinct; back and sides flat; hole underneath. Type similar to, but not identical with, B 51–52, 277–279.

B 23. **Satyr or Satyric Actor,** crouching, with l. hand extended and r. placed on breast. He is ithyphallic; his tail forms a support.

Ht. $2\frac{1}{4}$ in. From Athens. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 64, No. 23. Very rude.

B 24. **Satyr or Satyric Actor,** squatting, with legs wide apart and hands extended. He is bearded, and his body is small in proportion to his head; his tail acts as a support behind.

Ht. $3\frac{1}{8}$ in. From Athens. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 64, No. 21.

B 25. **Satyr,** as the last. In r. hand he holds up a roll (?) ; in l. he holds an apple by his thigh.

Ht. 3⅛ in. From Athens. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 64, No. 22.

B 26. **Horseman.** He is seated bolt upright, close to the horse's neck, holding a circular shield on l. arm, the r. having held the bridle ; his hair is parted and neatly crimped over the forehead, falling in wavy masses on the shoulders, with a fillet round it. The horse's legs are straight, and unusually long, compared with other early types ; the shield is coloured red (except the rim), and the man's hair is dark purple ; the back of his head is flat. PLATE VI.

Ht. 4⅛ in. Athens (?), 1901. Right arm of man repaired, and right leg wanting from knee ; hind-part of horse restored. Careful modelling. Cf. *Bull. de Corr. Hell.* 1890, pl. 13, and *ibid.*, p. 217 ff. for this type in Greece.

B 27. **Negro on Horseback.** He is seated on the horse's crupper, holding before him a basket in which are two fruits.

Ht. 2¾ in. From Athens. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 64, No. 20. Rude work ; back of negro not modelled ; legs roughly indicated.

B 28. **Grotesque Figure with Child.** He nurses the child on his lap with arms round it ; both are nude, and the man is bearded.

Ht. 2¾ in. From Athens. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 64, No. 25. Very grotesque, especially the child ; vaguely modelled.

B 29. **Ape** in squatting attitude, as B 23–24, the hind-legs wide apart and the tail acting as a support ; his hands are raised to his head, as if shading his eyes.

Ht. 3 in. From Athens. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 64, No. 24. Left foot lost ; right repaired.

B 30. **Mule with Sacrificial Objects.** The mule stands with legs apart and ears put back, its tail straight out ; on its back is a mortar with open spout and two side-handles, containing four objects. The first is round, like a small cheese, the next, a cluster of figs (?) on a stem, the third seems to be a finger-shaped pestle, and the fourth is a flat tablet pierced at one end with two holes through its length, and stippled all over above and painted blue ; this last may be a case for some instruments. The whole is covered with a white slip. PLATE VI.

Ht. 3¼ in. From Athens. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 63, No. 19. For the mortar and pestle cf. *Cyprus Mus. Cat.* Nos. 2471, 2472.

B 31. **Tortoise.**

Length 2¾ in. From Athens. Burgon Coll.

B 32. **Tortoise.**

Length 2½ in. From Athens. Burgon Coll.

B 33. **Doll** (*νευρόσπαστον*). The body is quite flat at the back as if the figure was in relief, and has movable jointed limbs which were attached by wires to the shoulders and hips. The hair is arranged in curls over the forehead, and falls in tresses on the shoulders; the body is draped in a short loose chiton or *diploïs*.

Ht. 5¼ in. Burgon Coll.; acquired at Athens. Arms lost; indistinct; covered with white slip, but no colours. Cf. Hermann, *Lehrbuch d. griech. Antiq.* iv. (1882), p. 295, and reff. there given; also Blümner, *Technologie*, ii. p. 123, and Baumeister, *Denkmaeler*, ii. p. 778.

(2) CORINTH (B 34–36).

B 34. **Horse.** The legs are wide apart; it is modelled by hand in the Cypriote fashion. The eyes and head-stall are indicated by black markings, and the body is coloured black except the head and the under-side of the body and legs.

Ht. 5½ in. From Corinth. Castellani, 1873. Cf. the horses which frequently surmount the covers of Dipylon vases.

B 35. **Doll** (*νευρόσπαστον*). Type as B 33, with flat back and jointed limbs attached by wires to the shoulders and hips; in either hand are castanets. The hair is arranged in curls over the forehead, and on the head is a low *calathos* ornamented with red pellets and a red band below; round the neck is a red necklace with pendants. The body is draped in a short loose chiton or *diploïs*, on the front of which is a panel of chequer-pattern within a frame of parallel lines and dots, painted in red.

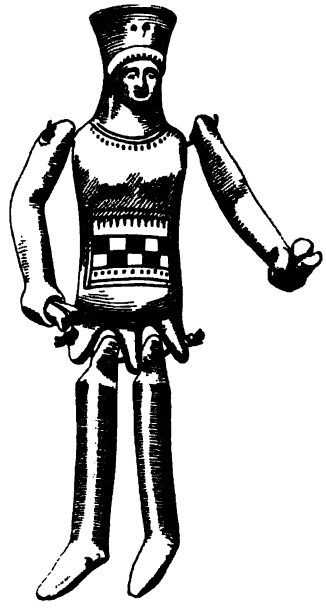

Fig. 15 = B 35.

Ht. 5⅛ in. Corinth, 1865. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 62, No. 1. Careful execution.

B 36. **Model of Greek War-Ship.** The shape resembles A 206 from Amathus, Cyprus; the keel is flat. The stern terminates above in a volute, and is painted purple; the prow ends above in an upright piece and below in a snout-like projection, both painted purple; the gunwale is black. In the boat are five armed men, the three in the stern facing the prow and the two in the prow facing the stern; the central figure plays on the double flutes. Their figures are very rudely modelled, and they resemble the warriors on the Dipylon vases; they have circular shields, and are painted purple.

Length 6½ in. Corinth, 1889. Wilisch, *Altkorinthische Thonindustrie*, p. 104. Rude work, hand-modelled like the earlier figures from Cyprus.

(3) TEGEA (B 37–46).

[See Introduction, p. xxxviii.; B 37–44 are primitive in character; B 45–46 of late archaic style.]

B 37. **Demeter**(?), upper part of, broken off at the waist; the body is in the form of a board, slightly convex. The hair is arranged in clustered curls over the forehead, and above is part of a *calathos* ornamented with discs, with a narrow rim round the lower edge; there are remains of a tress on the r. shoulder. She wears earrings in the form of a bunch of grapes, and two necklaces, the upper part with central *bulla*, the lower formed of a triple chain, from which hangs a loop or *bulla* on the r. shoulder.

Ht. 8⅝ in. From Tegea; acquired from M. Fr. Lenormant, 1867. *Guide to 1st Vase Room*, 1883, p. 33, No. 14. The arms are broken off, and the breasts are hollowed out; the nose is injured. Back not worked except for a modelled projection on the neck. Archaic features and primitive style, but probably hieratic and not of a very early date.

B 38. **Demeter**(?), upper part of, broken off below the waist. The body is flat like a board, without modelling of form; at the back are two supports, both broken. The hair is arranged in a double row of curls over the forehead, and falls in a long tress on each shoulder; she wears earrings, a twisted chain necklace with a *bulla* between two pendants, and on her head a high *stephanè*. Her drapery is fastened on the shoulders with large circular brooches, and is ornamented with a raised wavy line between two bands across the breast; the arms are rudimentary, and the r. is extended under a fold of the drapery.

Ht. 8¼ in. From Tegea; acquired from M. Fr. Lenormant, 1867. *Gazette Archéol.* 1878, p. 44; *Guide to 1st Vase Room*, 1883, p. 32, No. 9. Left arm lost. Very rude; back not worked.

B 39. **Demeter**(?), in sitting posture. The figure is flat, and the details are not rendered; at the back are two supports; she wears a *calathos*.

Ht. 6¼ in. From Tegea; acquired from M. Fr. Lenormant, 1867. *Gazette Archéol.* 1878, p. 44; *Guide to 1st Vase Room*, 1883, p. 32, No. 10. Lower part of body broken away. Back not worked.

B 40. **Demeter**(?), upper part of, broken off below the breasts. The breasts are indicated, and there is some attempt at modelling the front of the body. The hair is carefully arranged in four rows of curls over the forehead, and long tresses falling on either side of the neck; she wears circular earrings and three necklaces, the two upper ones having a *bulla* attached, the lower one four *bullae*.

Ht. 5 in. From Tegea; acquired from M. Fr. Lenormant, 1867. *Guide to 1st Vase Room*, 1883, p 34, No. 15. Arms broken away; top of head injured. Back flat, but modelled in low relief.

B 41. **Demeter** (?), bust of, cut off at waist. The body is not modelled, but treated like a board, curved on either side to represent the advanced arms: at the back has been a support. The hair falls in a long tress on each shoulder; she wears a *calathos*, circular earrings, and a necklace with three *bullae*; across the shoulders a broad band, with cable-moulding along the middle, hangs in festoon. **PLATE V.**

Ht. 4⅝ in. From Tegea; acquired from M. Fr. Lenormant, 1867. *Guide to 1st Vase Room*, 1883, p. 34, No. 16.

B 42. **Demeter** (?), seated. In the r. hand, which is rudely indicated, she holds a cylindrical object; her hair falls in a long tress on each shoulder. She wears a *calathos* with a disc in front, circular earrings, and necklace with acorn-shaped *bulla;* long chiton with *apoptygma*, which is fastened with circular brooches on the shoulders and hangs between them in a curved fold or festoon. The *apoptygma* is held out over her arms, which are rudely-formed projections; the body is flat, like a board. PLATE V.

Ht. 5⅜ in. From Tegea: acquired from M. Fr. Lenormant, 1867. *Gazette Archéol.* 1878, p. 44; *Guide to 1st Vase Room*, 1883, p. 32, No. 11. Left hand lost, also back and legs of seat. Very archaic. Back not worked.

B 43. **Female Figure.** The body is columnar like a *ξόανον*, with spreading base, the breasts rudely represented; the arms are rudimentary, and the feet have been indicated by a projecting ledge. The hair is arranged in two rows of crisp, clustering curls, and she wears a broad fillet, the ends of which fall on the shoulders, circular earrings, and necklace with *bulla*.

Ht. 5¾ in. From Tegea; acquired from M. Fr. Lenormant, 1867. *Guide to 1st Vase Room*, 1883, p. 33, No. 12. Arms and feet broken away. Primitive type, but head archaic. Back not worked.

B 44. **Woman playing Lyre,** upper part of, broken off at waist. She holds a lyre on l. arm, on which she plays with a *plectrum* held in r. hand, attached to a string hanging over the r. wrist. The body is flat, like a board, and the arms are very rudely rendered; the hair is arranged in thick curls over the forehead, and she wears a double necklace with *bulla*, and a veil falling over the back, where it is cut off straight.

Ht. 4⅛ in. From Tegea; acquired from M. Fr. Lenormant, 1867. *Guide to 1st Vase Room*, 1883, p. 33, No. 13. Very rude; flat at back.

B 45. **Seated Demeter.** Her r. hand is placed with tips of fingers touching r. breast; in l. she holds a bunch of grapes (?) between her knees. Her hair is parted and waved, and falls in long tresses on the shoulders; she wears a *calathos* ornamented with three rosettes in relief, long chiton with *apoptygma* fastened on the shoulders (the folds indicated), and shoes. The seat has square apertures below each side, a high back with projection on either side at the top, and a ledge for the feet.

Ht. 8½ in. From Tegea; acquired from M. Fr. Lenormant, 1867. *Gazette Archéol.* 1878, p. 44; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 21, No. 160. Lower part of back broken away. Late archaic, somewhat free style. Back flat with oblong hole.

B 46. **Female Figure,** upper part of. She holds a sucking-pig on her l. arm; her hair is frizzed out on either side of her face, and she wears long chiton and *apoptygma*. The figure probably represents a votary of Demeter, carrying an offering.

Ht. 5¼ in. From Tegea; acquired from M. Fr. Lenormant, 1867. *Guide to 1st Vase Room*, 1883, p. 38, No. 29. In bad condition; broken off at knees, and r. arm lost. Late archaic style; folds of drapery indicated. Not modelled at back. Deep red clay, as B 43–44.

(4) BOEOTIA (B 47–74).

[B 47–50 and 54–58 are primitive types, to be compared with the Boeotian vases of the Geometrical period; see Introduction, pp. xxx., xxxix.]

B 47. **Aphroditè** (?). The figure represented as a flat plank (*σανίς*) or pillar expanding towards its base, with projections for arms; the sides are nearly parallel, tapering slightly in the neck and notched at the waist. The features are modelled as if in relief; on the head is a *calathos*, and in the ears are large circular earrings.

Ht. 10¾ in. Thebes, 1867. *Gazette Archéol.* 1876, p. 68; *Guide to 1st Vase Room*, 1883, p. 32, No. 8. This figure has been called Aphroditè Harmonia, the Theban version of Astartè (cf. Paus. i. 40, 6).

B 48. **Aphroditè,** as the last. She wears a *calathos* with serrated upper edge, the lower part rising in rays from the forehead, with deep sinkings in between.

Ht. 11⅞ in. Thebes, 1867. *Gazette Archéol.* 1876, p. 68; *Guide to 1st Vase Room*, 1883, p. 31, No. 7. Repaired; arms broken and top of *calathos* injured. Traces of red colour; back of head hollow.

B 49. **Two Seated Goddesses**, side by side. They are very flat, and the feet are not indicated. Each has two modelled curls of hair falling on the shoulders, and painted tresses falling down the back, and wears a *calathos* on which is a frieze of ducks to r.; the faces are somewhat Oriental in character. The upper and lower portions of the dress are indicated by network patterns, and on the waistbands are wavy lines and hatched markings. The seat has no legs, but two holes at each end as if for the insertion of legs, and is also pierced transversely between the two figures. Details in black on a buff slip, in the manner of the vases. PLATE V.

Ht. 6½ in. Thebes, 1895. The method of decoration of these figures is manifestly derived from the Boeotian geometrical vases; cf. Boehlau in *Jahrbuch d. arch. Inst.* iii. (1888), p. 342 ff.

B 50. **Seated Goddess.** Very thin and flat, like a board, with the exception of the head and head-dress, which are hollowed out behind; at the back is a double support. The head is of good archaic work; the whole figure is covered with a white slip, on which details and patterns are marked in black and red. On either side of the face is a thick mass of hair, black, with wavy lines painted in red to indicate the curls; she wears a yellow *calathos* with tree-patterns in red, underneath which the hair, painted red, is parted over the forehead. On her neck is a necklace in red, and a chain of alternate red and yellow (*i.e.* carnelian and gold?) beads, passes from shoulder to shoulder. She wears a long chiton, the upper end of which is indicated by a wavy raised line; it is fastened on the shoulders by two large studs, on which are red rings with yellow centres. On the lower part of the chiton are patterns as follows: (1) slanting lines and chevrons in red, slanting lines in black; (2) three panels with quatrefoils in red, side by side; (3) chevrons in black and crossed lines in red; PLATE XVI.

(4) three panels, side by side, with black borders; in the middle one are rosettes of dots in red; in the other two, vertical and horizontal chevrons; (5) a band of hatched lines in black. The arms are rudely indicated, resting on the edges of the lap; the lower edge of the chiton is bent forward and rounded off at the back.

Ht. 9 in. Thebes, 1898. Colours and slip worn in places. Cf. Heuzey, *Figurines ant. du Louvre*, pl. 17, fig. 4.

B 51. **Seilenos** squatting on his hams, with hands pressed over paunch and knees drawn up; the legs are wide apart; he is ithyphallic, and coloured red all over.

Ht. 3 in. Thebes, 1865. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 11, No. 72. Back flat; hole underneath. Cf. B 277 ff. from Cameiros.

B 52. **Seilenos,** as last, with erect ears, looking upwards. Has been painted red all over.

Ht. 3 in. Thebes, 1865. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 11, No. 74. Face somewhat worn.

B 53. **Grotesque Figure.** He stands, or rather crouches, with legs wide apart, carrying an amphora with cover, which he supports with both hands in front of him. His face, which is turned upwards, is beardless; his hair, which is parted and waved, is painted red; behind him is a support. PLATE VI.

Ht. 3⅜ in. Thespiae, 1867. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 64, No. 26. Repaired.

B 54. **Female Figure,** flat, like a *ξόανον*, with spreading base and rudimentary arms, the eyes and nose alone of the features being indicated; a tress of hair falls on each shoulder, and she wears a small *calathos* with vertical stripes and a volute over the forehead, and a necklace with pendant. On her body the dress is indicated, with ornamental patterns: along the top a band of intersecting chevrons; below, two panels of vertical wavy lines; on the base, three rows of dots. The arms are rudimentary; on the back tresses of hair are indicated, and below is a bar of black. All the markings and details are in reddish-black on a buff slip.

Ht. 6¼ in. Tanagra, 1879. Cf. B 75 and Heuzey, *Figurines ant. du Louvre*, pl. 17, fig. 1. In the *calathos* and painted ornamentation a connection may be traced with the Mycenaean figures, such as B 1, B 11.

B 55. **Seated Goddess,** as the last, very flat at the back. She has long hair falling in plaits behind and on the shoulders, the strands indicated by chevron markings; the arms are rudimentary, and the mouth is not indicated; the eyes are black. She wears a *calathos* ornamented with a volute and scolloped pattern, and a necklace with pomegranate pendant. The dress is indicated by various patterns: scollops and chevrons, scroll and diaper patterns, and vandyked borders; the diapers are formed partly by squares with crosses in them, partly by squares containing smaller squares, with a point for the centre. At the back are chevrons and bands. The seat has four legs, and is ornamented with chevrons and hatched lines. The patterns are in black on a buff slip, with purple accessories. PLATE V.

Ht. 6⅞ in. Tanagra, 1879. *Guide to 1st Vase Room*, 1883, p. 9, No. 8. Cf. Heuzey, *Figurines ant. du Louvre*, pl. 17, fig. 2.

PRIMITIVE GODDESS-TYPES FROM GREECE.

B 56. **Seated Goddess.** The face is well modelled; the eyes are painted in black, as is the hair, which is arranged in a fringe over the forehead, with two curls in relief falling on the breast, and a thick, straight mass behind reaching to the waist. She wears a necklace with pendant, and a large *calathos* with rows of moulded studs round the top and bottom and one on the front, all with black centre and edge. The dress is indicated by various patterns: tongue-pattern, lozenge-pattern, vertical lines, wavy and straight, and net-work patterns; round the hem are panels of vertical and wavy lines. The arms are decorated with wavy lines, and rest on the edges of the seat, which has two legs in front and a plain, flat support at the back. Details in black on a buff slip.

Ht. 8 in. Tanagra, 1879. *Guide to 1st Vase Room*, 1883, p. 9, No. 9.

B 57. **Female Figure,** flat, with spreading base, like a *ξόανον*, with rudimentary arms. The head is well modelled; she has not the usual *calathos*, and her hair is parted and falls on the shoulders in a thick mass, painted black. The eyes and lips are painted black, and the ears are carefully rendered. Down the front of the body are elaborate patterns, painted in black: on the breast are volutes and radiated patterns; on the lower part, diaper-patterns, vertical and horizontal maeanders, and squares forming a rectangular panel; below are vertical wavy lines and rays pointing downwards. On the back are two vertical stripes, and down the sides a ladder-like pattern; on the arms are chevrons. PLATE XVI.

Ht. 10⅞ in. Tanagra, 1875. *Jahrbuch d. arch. Inst.* iii. (1888), p. 344; O.-Richter, *Kypros, the Bible, and Homer*, pl. 101, fig. 2; *Guide to 1st Vase Room*, 1883, p. 9, No. 6. For the patterns, cf. Heuzey, *Figurines ant. du Louvre*, pl. 17, fig. 3; they are imitated from the Boeotian Geometrical Vases of the seventh century B.C., but the technique is that of the Mycenaean period; the clay resembles that of the Boeotian pottery discussed by Boehlau (*Jahrbuch, loc. cit.*), but not that of the Dipylon vases. See also Introduction, pp. xxx., xxxix.

B 58. **Female Figure,** as the last, but wearing a high *calathos*, which is hollow. The face is well modelled, the eyes black, and the hair in relief with a fringe over the forehead, three tresses over each shoulder, and five down the back; she wears a necklace with pomegranate pendant. On the *calathos* are black and purple bands; in front, a rosette of nine points and a band of dots; the lower edge is moulded, and above it is a network pattern in black and purple. On the breast is a band of pendants, and volute-patterns below; on the lower part, six vertical stripes of cross-lines, alternately black and purple, and round the base, maeander. On the back, below, are vertical black stripes. PLATE XVI.

Ht. 9⅔ in. Tanagra, 1875. *Guide to 1st Vase Room*, 1883, p. 9, No. 7. A similar figure from Thisbè is in the Berlin Museum (*Jahrbuch d. arch. Inst.* iii. (1888), p. 343, fig. 27); cf. also *Bull. de Corr. Hell.* xiv. (1890), pl. 14.

B 59. **Seated Goddess.** Type as B 15. The hands have been drawn in black outline on the knees; the hair is crimped in three rows of waves over the forehead, with tresses falling on the shoulders. She wears a *stephanè* painted red and yellow, veil over her head, and long chiton; the seat has a back with projecting cross-pieces and sides, and the feet rest on a footstool. The

figure is covered with a white slip all over, the hair, eyes, and eyebrows black, the lips red; along the upper border and down the middle of the chiton are traces of zigzags in black and red; the seat is red in front and white at the sides.

Ht. 4 in. Tanagra, 1875. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 19, No. 147. Complete, and in fine condition; colours well preserved. Good archaic work. Back not worked; hole underneath.

B 60. **Satyr**, as B 23–24. He sits with r. hand (fingers not indicated) placed in front of his stomach, and l. on his l. ear; the tail forms a support behind. His face is painted red and his beard black. PLATE VI

Ht. 3¼ in. Tanagra, 1877. Repaired.

B 61. **Squatting Figure of Boy (Telesphoros ?).** He is wrapped in a large *chlaina* drawn forward with his hands in front, and wears a conical cap and red shoes. His face is painted red, as is a fringe of hair over the forehead; the *chlaina* is yellow with red edges and lower border of red, and the cap is also yellow. The back is white, with traces of red.

Ht. 3⅜ in. Tanagra, 1877. *Journ. Hell. Stud.* iii. (1882), p. 285, note 2. Flat at back (not worked), and hollow.

B 62. **Boy Riding on Swan.** His flesh is painted pink, and he wears a short tight-fitting blue jerkin, red leggings reaching above the knees, and a red Phrygian cap with three long lappets; his hands are placed on the swan's neck. The swan is painted white, with red beak; the group stands on a base painted white.

Ht. 4⅜ in. Tanagra, 1875. Miss Hutton, *Gk. Terracotta Statuettes* (*Portfolio*, No. 40, Nov. 1899), pl. 4; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 63, No. 11. Base broken. Careful and delicate work; the colours remarkable for their freshness.

B 63. **Boy on Horse.** He is nude, and painted red; his hands are placed on the mane. The horse has an upright top-knot, and its nostrils are pierced and mouth open; the bridle, headstall, and inside of mouth are painted red, the rest white. PLATE VI

Ht. 3⅜ in. Tanagra, 1875. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 63, No. 12; Boehlau, *Aus ion. u. ital. Nekrop.* p. 157.

B 64. **Boy on Horse.** He wears a large white *petasos* with red border and a short loose chiton; his hair and chiton are brown, and the nude parts red; the horse white, with bridle and headstall in red.

Ht. 4¼ in. Tanagra, 1875. Miss Hutton, *Gk. Terracotta Statuettes*, pl. 4; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 63, No. 13.

B 65. **Man on Mule.** He is seated sideways on the top of three flat, round objects, perhaps cheeses, strapped on to the mule's back; they have fluted edges, and are placed one on top of the other two; his l. hand is extended.

Ht. 4⅜ in. Tanagra, 1875. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 63, No. 14. Right arm and front of face broken away. Rude work.

TOYS, ARCHAIC, FROM GREECE.

B 66. **Ape on Mule.** He sits on the crupper, with legs extended, the l. in front, the r. behind; his body is turned to his r., and he flings his arms about wildly; the mule stands with legs apart. The whole is covered with a white slip.

Ht. 4 in. Tanagra, 1875. Boehlau, *Aus ion. u. ital. Nekrop.* p. 157; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 63, No. 16. Mule's tail lost.

B 67. **Ape** seated, holding an egg-shaped object on l. shoulder with both hands; he is painted pink all over on a white slip, with a black band passing round the body over r. shoulder, and a red band round the waist. The object is painted black on a white slip, and on the head of the ape is a patch of white.

Ht. 3¼ in. Tanagra, 1875. Boehlau, *Aus ion. u. ital. Nekrop.* p. 157; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 63, No. 15. Circular base.

B 68. **Donkey**, with a large sea-perch tied on its back, the head to the donkey's tail. The figure is covered with a white slip; the perch is coloured yellow, with details in red.

Ht. 4 in. Tanagra, 1880. White slip worn.

Fig. 16 = B 68.

B 69. **Dog,** with tail curled up and red collar; covered with a white slip.

Length 4¼ in. Tanagra, 1875. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 63, No. 17.

B 70. **Goat.** Markings of face, beard, and tips of horns black; nostrils and horns red; on the under side of the body, red and black stripes; all on a white slip.

Ht. 3⅜ in. Tanagra, 1875. Miss Hutton, *Gk. Terracotta Statuettes*, fig. 1; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 63, No. 18.

B 71. **Hare**(?) running; the legs very long.

Ht. 3 in. Length 2¾ in. Tanagra, 1877. Left ear repaired. Rough work.

B 72. **Cicada** (τέττιξ). The upper side is coloured black, with markings in red (much worn), on a white slip; below are two supports.

Length 3¼ in. Tanagra, 1877.

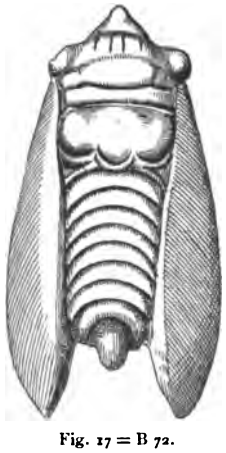

Fig. 17 = B 72.

B 73. **Chariot,** on a flat plinth, consisting of an axle and pair of wheels, with a flat board on the top, drawn by two mules, their manes modelled by hand and attached separately.

Length 3 in. Tanagra, 1877. Muzzle of one mule lost.

B 74. **Female Sepulchral Mask.** The hair is parted and richly waved, falling on each side on the shoulders in tresses, the waves of which are marked by parallel lines; the figure is modelled to the waist. Above is a large white *stephanè*, the lower edge red, on which is a pattern of palmettes and volutes in black and red; the face is white, the eyebrows and pupils black, the eyelids, lips, and nostrils red. She wears a chiton, falling in straight folds and ornamented with vertical panels on a white ground, the two outer yellow with black borders, the two next blue with red borders, the two next as the two outer, and the three middle ones red with black borders; the hair is painted yellow.

Ht. 12¼ in. Tanagra, 1895. Fine archaic work. The whole is covered with a white slip.

(5) Uncertain Sites (B 75–79).

[Probably from the mainland of Greece.]

B 75. **Female Figure.** Type as B 54; the nose is the only feature modelled, but the eyes are painted in black. She wears a *calathos* with a large volute projecting in front, and a necklace with large pendant; a thick plait of hair, the strands indicated by featherings in black, falls on each shoulder; on the *calathos* and on her breast are scolloped patterns. The patterns and other details are painted in reddish-black on a deep buff slip.

Ht. 5⅝ in. Presented by Cecil Torr, Esq., 1882. *Jahrbuch d. arch. Inst.* iii. (1888), p. 344; cf. p. 343, fig. 26. Cf. for the volute, ibid. p. 341, fig. 24, and a Boeotian calathos-shaped vase in Brit. Mus.; it appears to be derived from the *uraeus*.

B 76. **Female Sepulchral Mask,** modelled as far as the waist; type as B 252 from Cameiros. The hair is curled over the temples, with a thick band above; over it is a veil standing up over the back of the head, gathered in folds over the arms and passing obliquely from the l. shoulder over the breast. The r. hand is placed on the breast and the l. holds up the edge of the veil; the whole is covered with a white slip.

Ht. 14½ in. Greece, 1895. Repaired. Slightly archaic. Cf. Heuzey, *Figurines ant. du Louvre*, pl. 19, fig. 1.

B 77. **Male Mask,** bearded. The hair is arranged in thick curls over the forehead, and over the head is a veil falling in zigzag folds each side; the chiton is indicated in front of the throat. The face is painted red, the eyes and beard white, the chiton red, and the rest white. In the top is a hole for suspension.

Ht. 7¾ in. Greece, 1895.

B 78. **Poseidon.** He stands on a plinth, holding at his side in r. hand a tunny-fish; his l. is raised, and has held a trident. He has a large flat beard, and his hair is arranged in two rows of curls over the forehead, a long thick queue down the back, and three long curls falling on each shoulder; it is confined with a fillet and painted red. He wears a long chiton of crinkly material, and a himation over l. shoulder, twisted round the thighs and hanging in *pteryges* from the l. arm.

Ht. 13⅛ in. Said to be from Malesina in Locris; acquired 1895. Huish, *Gk. Terracotta Statuettes*, pl. 36. Fragments pieced together. Back modelled, but without hole.

B 79. **Athena.** She advances to r. in the Promachos attitude, having held a spear in her raised r. hand; her l. is extended, with remains of a shield on it, held by the *ochanon* only. Her l. leg is slightly bent, and her r. foot drawn back; her hair is arranged in curls over the forehead and looped in flat coils over the temples, falling in a queue behind and three long curls on each shoulder. She wears a high-crested helmet with long plume, aegis of scales with scolloped border, earrings and necklace, long chiton, and *peplos* falling in *pteryges* to thighs. The hair is painted black, and on the face is a white slip.

Ht. 14 in. Said to be from Malesina; acquired 1895. Huish, *Gk. Terracotta Statuettes*, pl. 35. Plume of helmet broken; all made up from fragments.

(6) Greek Islands.

(*a*) Aegina (B 80–82).

B 80. **Demeter,** seated. The figure is rendered in high relief against the back of a large throne with very thin sides; the sides reach to the level of the breasts and the back to that of the ears; the top rail projects on either side. Her hair is crimped over the forehead and falls on either side of the neck; she wears a *calathos*, veil over head falling on shoulders, and long chiton. Round the base of the *calathos* is a red stripe, and on the top, a line of blue. The throne has a projecting ledge for the feet; on the right-hand projection are remains of a floral and maeander pattern in red, formerly read (but wrongly) as an inscription: ·ΕΛΙΑ ...ΘΕΚΕ.

Ht. 7 in. Aegina, 1867; obtained from Mons. F. Lenormant. *Arch. Zeit.* 1867, pl. 228, fig. 3, p. 122; Overbeck, *Kunstmythol.* iii. p. 415; *Gazette des Beaux Arts*, Aug. 1866, p. 114; Roehl, *Inscr. Gr. Ant.* 3; *Rhein. Mus.* xxii. p. 390; *Arch. Zeit.* 1866, *Anzeiger*, p. 294; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 19, No. 152. The arms and feet are lost; the whole is much injured and repaired. Back flat. The name Damia has been given to this figure because of a statement of Herodotus (v. 82) that Demeter was so denominated in Aegina; cf. also Paus. ii. 30, 5, *ed.* Frazer, iii. p. 266; but the story told by Herodotus indicates that the Demeter Damia was a kneeling figure (see *Academy*, 1869, p. 149). Remarkable evidence as to the cult of this goddess in Aegina has been yielded by recent discoveries; see *Berliner Philol. Wochenschrift*, 1901, pp. 1005, 1597.

B 81. **Persephonè.** She stands with l. leg bent, on a base with step, with r. hand on breast, the fingers pressing the nipple, and l. holding out edge of skirts (Spes attitude). Her hair is parted and curled over the forehead; she wears a cap, long chiton with *apoptygma*, and himation veiling her head and falling over the shoulders, with pteryges down the r. side. The figure is covered with a white slip; the chiton has yellow sleeves with red edges and a lower border of yellow edged with red, and the *apoptygma* has a red border above and below, with yellow and red stripes between; the himation is red, and the top of the base is also red, the sides being yellow.

Ht. 9⅜ in. Aegina, 1893. Type as B 211–214 from Cameiros. White slip worn. Back not worked; hollow underneath.

B 82. **Part of Epinetron or Onos** (?). On the hemispherical end are two female heads in high relief; the one on the r. wears a peaked cap, and her hair is waved in loops over the forehead; the hair of the other is arranged in a fringe of curls over the forehead. The heads are hollow underneath. Behind these on each side is a relief surrounded by a ring of black paint; these are both from the same mould, and are separately inserted. They represent a bearded Satyr kneeling on r. knee in an awkward attitude, with *oinochoè* in r. hand and *rhyton*

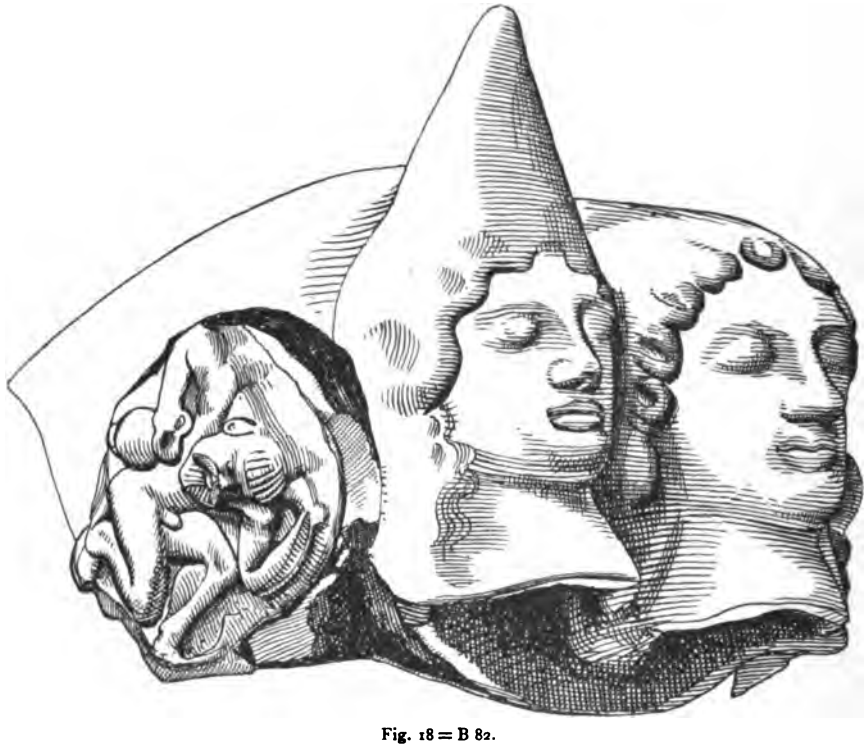

Fig. 18 = B 82.

held up in l.; in the one on the l. side the Satyr appears to recline. The background of these reliefs has been painted blue; the hair is carefully rendered.

Ht. 4 in. Length 6 in. Aegina, 1893. Has been covered with a white slip. Cf. the vases B 597–598 in Brit. Mus.; also Ἐφημ. Ἀρχ. 1892, p. 247. This object has also been interpreted as a helmet (κυνῆ).

(*b*) Euboea (B 83–84).

B 83. **Seated Female Figure,** with hands on knees, the arms and legs being only slightly indicated. The face is large and round, like a Gorgoneion; on the head is a *calathos* (or perhaps the mouth of a vase, but there is no orifice).

Ht. 2⅞ in. Eretria, 1894. Indistinct and rude; back not worked and sides flat; small hole underneath. Remains of white slip.

B 84. **Female Mask**, with part of breast, rounded off below. The hair is arranged in neat spiral curls over the forehead and drawn forward in loops over the temples, with a thick mass falling on each shoulder, the waves indicated by cross-furrows. On the head is a *stephanè*, and in the ears, circular earrings; the upper edge of the chiton is indicated.

Ht. 5 in. Eretria, 1894. Late archaic work. Hollow at back, and thin; has been covered with a white slip. In the top is a hole for suspension.

(*c*) MELOS (B 85–99).

B 85. **Two Seated Women or Goddesses**, side by side; the one on the r. is much smaller than the other. The larger one has her hair parted and waved over the forehead, stippled all over, and drawn back into a knot under a cap behind; she wears a long chiton with *apoptygma*, leaving the l. shoulder bare, with slight folds indicated on the upper part, pointed shoes, and in r. ear a large circular earring; her l. hand is placed on her knee and her r. has been placed on her breast. The other has her hair waved over the forehead, and wears a long plain chiton and pointed shoes; under her extended l. hand she has held a lyre pressed against her side. The seat is formed by an oblong block, hollow underneath.

Ht. 6½ in. Burgon Coll.; found in Melos, 1819. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 20, No. 155. Repaired; right hand of larger figure and right arm of smaller lost. Modelled by hand and in the round; indistinct. The clay is of a drab colour and appears to have been glazed over.

B 86. **Persephonè**, on a small square plinth. She holds a pomegranate in each hand, the l. at the level of the waist, the r. between the breasts; she wears a *calathos*, veil falling on the shoulders, longsleeved chiton falling in neat vertical folds, and himation reaching to the knees, with occasional folds.

Ht. 4¾ in. Burgon Coll.; found in Melos, 1819. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 23, No. 169. Back flat.

B 87. **Persephonè**, as the last; hair waved over the forehead and falling in a thick mass on each shoulder.

Ht. 4½ in. Burgon Coll.; found in Melos, 1819. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 22, No. 168. Indistinct; flat at back.

B 88. **Persephonè**, as the last two, but holding a wreath in r. hand below her breasts and drawing aside her drapery with l. in Spes attitude. Her hair is arranged as in the last; her himation falls in thick folds from the r. shoulder and passes under the l. arm, leaving l. shoulder and breast bare. Both chiton and himation are painted red, the colour of the former much worn.

Ht. 5⅝ in. Burgon Coll.; found in Melos, 1828. *Arch. Zeit.* 1846, p. 224; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 23, No. 170. Late archaic work; flat at back.

B 89. **Head of Dionysos,** modelled in the round. His hair is arranged in three rows of curls over the forehead and falls in a straight mass behind, cut off square below the neck; he wears a fillet, and has a long straight beard and moustache.

Ht. 2 in. Burgon Coll.; found in Melos, 1819. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 25, No. 191. The style is archaistic. There are traces of red colour which has been laid on a white slip.

B 90. **Grotesque Figure,** squatting, with base. He is fat and beardless, and his hands are placed on his projecting paunch, which is marked with horizontal wrinkles (cf. B 280); his knees are drawn up, and he has long wavy hair falling in a mass of tresses cut off square between the shoulders; he looks downwards. On his l. shoulder is seated an ape, which places both its hands on the head of the other figure; it is rudely modelled by hand.

Ht. 3⅝ in. Burgon Coll.; found in Melos, 1828. Boehlau, *Aus ion. u. ital. Nekr.* p. 156, cf. *ibid.* pl. 13, fig. 4; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 25, No. 188. Rude work, and indistinct; modelled in the round. Type derived from Ptah-Socharis, as A 152.

B 91. **Grotesque Figure,** as the last, but without the ape; on the l. cheek is the outline of a beard which has been rendered in colour.

Ht. 3 in. Burgon Coll.; found in Melos, 1828. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 25, No. 184. Indistinct; modelled in the round.

B 92. **Grotesque Figure,** as the last; on the head a pointed cap with ridge like the crest of a helmet.

Ht. 3⅛ in. Burgon Coll.; found in Melos, 1828. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 25, No. 187. Modelled in the round.

B 93. **Man Riding on Tortoise.** He is seated over the neck, and clasps a bird to his breast with both hands; his feet and features (except the nose) are not indicated. The whole is covered with a white slip.

Ht. 2⅝ in. Found in Melos, 1820 (probably by Mr. Burgon); acquired 1866. Boehlau, *Aus ion. u. ital. Nekr.* p. 157; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 64, No. 28. Repaired. Very rude; modelled by hand.

B 94. **Pig.** Rudimentary legs; hole in belly; has been painted white.

Length 2⅞ in. Burgon Coll.; probably from Melos.

B 95. **Ram.** The head is turned slightly to its r.

Ht. 1¼ in. Length 1¾ in. From Melos. Burgon Coll.

B 96. **Ram.** The head is turned to its r.

Ht. 1⅜ in. Length 1¾ in. From Melos. Burgon Coll.; found in 1819.

B 97. **Ram,** as the last.

Ht. 1⅛ in. Strangford Coll., 1864.

B 98. **Bird,** with wings spread.

Length 1½ in. From Melos. Burgon Coll.

B 99. **Tortoise.**

Length 2½ in. Found in Melos, 1828. Burgon Coll.

(*d*) CORFU, ETC. (B 100–108).

B 100. **Seated Goddess,** holding a *phialè mesomphalos* with both hands between her knees. She wears a low *calathos*, from which a veil falls on each side of the neck, necklace (?), shoes, and long chiton with *apoptygma* falling in *pteryges* to the hips. The seat has no arms, but an upright back with two projections each side (the one on the r. injured), and a footstool for the feet; on the back are traces of red colour.

Ht. 4¾ in. From Corfu. Bequeathed by James Woodhouse, Esq., 1868. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 19, No. 153. Hollow beneath; in the back, which is flat, a rectangular hole. Late archaic work.

B 101. **Seated Goddess.** She is seated on a *diphros* with moulded legs and a cushion on the top, projecting each side; her hands rest in her lap. Her hair is waved and curled over the forehead, and she wears a *stephanè*, veil, shoes, long chiton, and *diploïs* reaching to the knees. Her feet rest on a footstool.

Ht. 4¾ in. From Corfu. Bequeathed by James Woodhouse, Esq., 1868. Indistinct; remains of white slip. Back not worked, with large hole; hollow beneath. Late archaic work.

B 102. **Female Figure,** on a base of two steps. The l. hand is placed on the waist, the r. on the breast, covered by her drapery; her hair falls in a wavy mass down the back, cut off square between the shoulders, with two long plaits each side falling over the breast. She wears a *stephanè* or cap, shoes, long chiton falling in straight, neat folds, and himation veiling her head and falling over her arms, gathered up in l. hand.

Ht. 5 in. From Corfu. Bequeathed by James Woodhouse, Esq., 1868. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 23, No. 175. Indistinct; back slightly modelled. Good work, but archaistic; cf. B 124.

B 103. **Female Figure.** Her hands are placed under her breasts, holding something (?); her hair is arranged in a fringe over the forehead, with tresses falling over the shoulders, and she wears a low *calathos*, shoes, long chiton, and himation falling straight from the shoulders. On the *calathos* are traces of red paint; the figure is very flat.

Ht. 5½ in. From Corfu (?). Bequeathed by James Woodhouse, Esq., 1868. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 23, No. 174. Back flat; small base. Archaistic; primitive style; cf. B 469 for the type.

B 104. **Female Mask,** cut away vertically through the middle of the head and ears and round the chin. The hair is waved in three rows of curls over the forehead; above is a *stephanè* with veil over it and a band below.

Ht. 7¾ in. From Corfu. Bequeathed by James Woodhouse, Esq., 1868. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 66, No. 49. Hollowed out behind; features well marked, but somewhat worn. Cf. B 241 from Cameiros.

B 105. **Female Head.** The hair is parted and waved in three rows each side of the forehead, with tresses down the sides of the face, and above is a *stephanè*; the hair, eyes, and lips are marked in matt greenish-black colour.

Ht. 4 in. From Corfu. Bequeathed by James Woodhouse, Esq., 1868. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 24, No. 179. Back not modelled.

B 106. **Infant in Cradle.** The head rests on a pillow; the body is wrapped in swaddling-clothes, the folds of which are indicated by cross-furrows, the feet being visible. The cradle is oblong and shaped like the keel of a boat underneath.

Ht. 4¼ in. From Corfu. Bequeathed by James Woodhouse, Esq., 1868. Very indistinct; features not rendered. Cf. Stephani, *Compte-Rendu*, 1874, p. 7, and Biardot, *Terres cuites funèbres*, pl. 13, fig. 3; for later types, D 273–274.

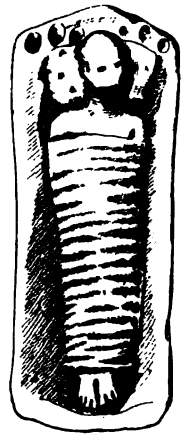

Fig. 19 = B 106.

B 107. **Ram Seated.** It has large spiral horns; the head is very rudely indicated; the fore-legs are bent back under it.

Ht. 2⅜ in. Length 3 in. From Corfu. Woodhouse Coll., 1868. In the back of the head is a hole.

B 108. **Pig.** The legs are rudimentary; a ridge of hair runs along the back.

Length 4 in. Ht. 2 in. From Alyzia, Acarnania. Presented by D. E. Colnaghi, Esq., 1862. Has been covered with a white slip.

3. STATUETTES OF PRIMITIVE AND ARCHAIC PERIOD FROM ASIA MINOR (B 109–322).

(1) Mainland Sites (B 109–118).

B 109. **Artemis Enthroned.** In r. hand she holds out a fluted *phialè mesomphalos*; in l. she holds a young fawn to her breast. Her hair is parted and waved, and falls in long curls on the shoulders; she wears a *calathos* with palmette and lotos pattern in relief, shoes, long chiton (folds indicated), and himation over lower limbs, twisted round the waist and caught up over l. arm. The seat has arms with moulded supports, over which is laid a cushion; the back is straight, with a cross-bar at the top, at each end of which are two palmettes; her feet rest on a footstool. The whole has been covered with a white slip, the drapery, flesh, and seat being left white; the fawn, the footstool, and her hair are coloured bright red, the *calathos* and the palmettes on the back of the seat yellow, the *phialè* yellow, and the cushion blue.

Ht. 8 in. Asia Minor (?), 1879; acquired from M. Piot. Miss Hutton, *Gk. Terracotta Statuettes* (*Portfolio*, No. 40, Nov. 1899), pl. 3. Back flat, with large rectangular hole; hollow underneath; *calathos* partly hollowed out. The type is an archaic one, but the style is almost entirely free from traces of archaism. The colours are well preserved.

B 110. **Seated Goddess.** She holds a fruit to her breast in r. hand, and with l. raises her drapery to her throat; her feet rest on a stool. Her hair is arranged in a fringe of curls over the forehead, and over it is a veil falling to the shoulders; she wears a *calathos* ornamented with ribbed patterns, imitating wicker-work, necklace of pendants, armlet on r. arm, anklets, shoes, long chiton, and himation over l shoulder and lower limbs. The seat has a back, but no arms.

Ht. 6⅜ in. Asia Minor, 1879. Not worked at back, with hole. Cf. A 265 from Cyprus, and O.-Richter, *Kypros*, pl. 204, fig. 3; the figure seems to be of the same fabric as those from the salt lake at Larnaka, and may have been imported thence into Asia Minor, if that provenance is correct.

B 111. **Seilenos** playing the double flutes. He squats with knees drawn up and elbows resting on them.

Ht. 3½ in. From Asia Minor. Presented by Cecil Torr, Esq., 1882; obtained by him at Smyrna. Indistinct; remains of white slip and pink colouring all over. Hollow; not worked at back.

B 112. **Horseman.** He is bearded, and his hair rises in a ridge over the forehead and is rolled up at the back; he holds on to the horse's neck. The horse is very squat and dumpy, as in the Cypriote examples (A 165, etc.); the feet are not indicated in either case.

Ht. 6 in. Acquired 1856 (Sotheby's *Sale Cat.* 2 Apr. 1856, Lot 18). Slightly injured at extremities. Well modelled; less archaic than B 118, but the clay is of the same kind, and it is probable that the figure comes from Asia Minor; the style is certainly not Cypriote.

B 113. **Man Reclining.**[1] His l. elbow rests on a cushion; his r. arm rests on his r. thigh, which is drawn up towards his body; l. foot bent under r.; each hand has held out some object, as in the act of pouring from one to the other. His hair is arranged in two rows of close formal curls over the forehead, and is gathered behind in a horizontal plait encircling the head at the nape of the neck (cf. *Brit. Mus. Cat. of Vases*, E 67 and E 69); he wears a Phrygian cap (tip broken off) and himation passing round back and lower limbs, falling in front over l. shoulder. On his lap are remains of some object, perhaps a lyre-case.

Ht. 4⅛ in. Length 7⅛ in. From excavations in the Troad. Presented by J. C. Brunton, Esq., 1856. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 24, No. 181. Hands injured. Back modelled. Late archaic work; good style.

B 114. **Seated or Kneeling Female Figure,** with hands on the knees holding some object between them; wears high peaked cap, under which the hair projects in a knot behind, and chiton (?).

Ht. 2⅛ in. From excavations at Dardanus in the Troad. Presented by J. C. Brunton, Esq., 1856. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 21, No. 161. Very indistinct; back and sides flat; traces of red colour.

[1] Boehlau, *Aus ion. u. ital. Nekrop.* p. 159, regards these reclining figures as representations of the heroised dead. Cf. the Tarentum types B 452 ff.

B 115. **Female Mask,** modelled as far as the chest. The hair is arranged in curls over the forehead, and over it are a *stephanè* and a veil falling straight on the shoulders; in the ears are circular earrings, and across the chest the line of the chiton is visible.

Ht. 2⅝ in. From excavations at Dardanus in the Troad. Presented by J. C. Brunton, Esq., 1856. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 66, No. 45. Indistinct; hollowed out; hole in top for suspension.

B 116. **Vase in form of Bust of Youth,** with orifice on the top of the head and two small handles; cut off clean at the waist, with a sort of base below. The hair is arranged in two rows of spiral curls over the forehead, and falls in tendril-like tresses over the shoulders and back of neck, with a ribbon hanging down on either side; round the neck is a necklace with *bulla*. The beginnings of the arms are indicated.

Ht. 4¼ in. From the Troad. Presented by T. F. Hughes, Esq., 1869. Back modelled. Greenish-grey colour. Rough work.

B 117. **Aphroditè,** modelled in relief, on an irregularly-shaped background. The hands hang down by the sides, and the legs are placed close together; she is nude, with long legs and slenderly-proportioned body; three tresses of hair fall on each shoulder.

Ht. 5¼ in. Ephesus, 1874; excavated by J. T. Wood. Feet lost; features indistinct. Cf. B 162 ff., B 327, and *Annual of Brit. School at Athens*, 1898–99, p. 82, pl. 14, figs. 1, 2. It has been suggested that these figures are child-birth offerings (see p. xxxi.).

B 118. **Horseman,** as the Cypriote types (see A 164, etc.). Very rudely modelled, the man's legs not being indicated, nor any of his features except the nose; his r. arm is extended, and on the l. is a circular shield. The horse has a hogged mane and very long neck.

Ht. 4½ in. From the site of the Mausoleum, Halicarnassos. Excavated by C. T. Newton, 1857 (see Introduction, p. xliii., and *Guide to 1st Vase Room*, 1883, p. 30, No. 1). Legs and hinder part of horse lost; shield broken. Red clay. Many similar figures were recently found by Messrs. Paton and Myres in Caria.

(2) Turkish Archipelago (B 119–129).

B 119. **Female Mask**, cut away vertically through the middle of the head and ears, and round the chin, as B 104. Over the forehead is a *stephanè*, with a band below; in the l. ear is a circular earring (the r. earring is wanting).

Ht. 4 in. From Mytilene; obtained by C. T. Newton, 1856. Repaired, sides broken away. In the top a hole for suspension.

B 120. **Dove.** Legs wide apart, with a hole between; sharp beak; eyes not indicated.

Ht. 3 in. From Mytilene; obtained by C. T. Newton, 1854. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 15, No. 108. Tail broken.

B 121. **Female Figure** (Hera ?), on a high plinth. She stands with r. knee bent and hands by her sides, the r. holding the folds of her drapery. Her hair is parted and richly waved in front, and projects under a cap at the back; she wears long chiton and *apoptygma* falling in straight folds. The figure is covered with a white slip (much worn), and on it are remains of purple and yellow colour; the hair appears to have been gilt. PLATE VII.

Ht. 8¾ in. Samos, 1896. Back not modelled; large oblong hole. Good late archaic work.

B 122. **Satyric Mask**, of sixth-century 'Chalcidian' type. The hair is brushed back over the temples, and the beard is arranged in a series of vertical parallel plaits all round; the eyes and eyebrows (which are bushy) are drawn upwards at the outside corners. The ears are human and small, the nose squat, and the face wrinkled; the nostrils are pierced through.

Ht. 8 in. From Samos. Presented by J. T. Bent, Esq., 1886. Boehlau, *Aus ion. u. ital. Nekropolen*, p. 157, fig. 74 (and cf. *ibid.* pl. 13, figs. 1, 6). Holes for suspension at top and behind ears.

B 123. **Female Figure,** on a base of two steps. The body is thrown backwards; in r. hand she holds a *phialè mesomphalos* by her side, and in l. she holds a fruit (?) at her waist. Her hair is arranged in curls over the forehead, with two long plaits falling over each shoulder; she wears long chiton, himation over l. shoulder, passing obliquely under r. arm and caught up over l. arm, and shoes.

Ht. 6¼ in. From Calymnos; obtained by C. T. Newton, 1856 (?). Back not worked; hollow underneath; depression in top of head. Somewhat rough work; coarse red clay like that of Naucratis. For an account of Mr. Newton's excavations in Calymnos see *Archaeol. Journal*, xiii. (1856), p. 14 ff.

B 124. **Female Figure,** on a base of two steps; for the type, cf. B 102. Her hair is arranged in curls over the forehead and falls behind in a wavy mass down the back, and in two plaits over each shoulder; she wears a long chiton with parallel vertical folds, himation veiling the head, falling over the shoulders, and caught up in the l. hand at the waist, and shoes.

Ht. 5⅛ in. From Calymnos; obtained by C. T. Newton, 1856 (?). Indistinct; right arm not indicated; back slightly modelled. Late archaic work.

B 125. **Female Mask.** Type as B 253. The hair is parted and waved back over the temples, and a veil covers the back of the head and falls over the shoulders; the hands are placed on the breasts, holding the nipples. The figure has been modelled to the waist.

Ht. 3⅞ in. Calymnos, 1859; obtained by C. T. Newton. Lower part broken away on either side. Indistinct. Hollowed out behind; hole in top.

B 126. **Persephonè.** She stands on a plinth, holding a pomegranate against her breast in r. hand; she wears shoes, long chiton, and himation over r. shoulder and breast, falling in *pteryges* to the feet on r. side; with l. hand she draws aside her skirt in 'Spes' fashion.

Ht. 4⅛ in. Cos, 1854; obtained by C. T. Newton. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 8, No. 46. Head lost. Indistinct; traces of red colour on left side. Back modelled, and folds of drapery indicated.

B 127. **Seated Goddess**; type as B 188 from Cameiros. Her hands are placed on her knees; her hair is parted and waved, and she wears a veil, long chiton with *apoptygma*, and shoes; the hair projects at the back under the veil. The seat has no back or arms, but the feet rest on a footstool.

Ht. $4\frac{1}{2}$ in. From Cos; obtained by C. T. Newton, 1854. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 20, No. 157. Indistinct, being from a worn-out mould. Back flat; hollow underneath.

B 128. **Aphroditè** (?), on a base. Her r. hand holds a fruit against her l. breast, and her l. is placed on her waist; she wears *calathos*, veil falling from head to feet, caught up over r. arm and in l. hand, long chiton (the folds indicated), and shoes.

Ht. $4\frac{3}{4}$ in. From Cos; obtained by C. T. Newton, 1854. Indistinct. Back not worked; on the top of the head, which is cut off flat, is a sinking. Late archaic work.

B 129. **Aphroditè.** She stands on a base of two steps, with r. foot advanced, her r. hand hanging by her side; her hair is parted in front and projects behind under a cap. She wears long chiton (folds indicated) and himation covering the upper part of the body and r. arm and falling to her knees; with l. hand she draws aside the edge.

Ht. $6\frac{1}{8}$ in. From the Turkish Archipelago; obtained by C. T. Newton. Very indistinct. Back modelled; hollow underneath. Coarse red clay.

(3) RHODES (B 130–322).

(*a*) STATUETTES OF PRIMITIVE STYLE (B 130–169).

B 130. **Female Figure.** Cypriote (Achna) type, as A 63 ff. In r. hand she holds a *phialè* or *tympanon* at the waist; her l. hangs by her side. On her head she wears a thick turban-like cap, the brim vertically ribbed all round, perhaps to indicate a woollen material; it is painted black, the brim in alternate bands of red and yellow. Her hair, which is painted black, is visible under the cap, and falls behind in a thick mass on the shoulders. She wears ear-caps (as A 63, etc.), painted yellow with red stripes, long loop-shaped earrings (as A 69, etc.), and three necklaces, the upper of red beads, the next with a central pendant, and the lower plain with a large flat disc hanging between the breasts (cf. A 66, A 77, etc.); this disc, and the middle necklace, coloured yellow to imitate gold. She also wears a long chiton painted red with black stripes down the sides, and black upper edge, under which the breasts are indicated; the eyes are coloured black, and the lips red.

Ht. 13 in. Cameiros, 1864. Tomb C. 4. Salzmann, *Nécropole de Camiros*, pl. 15; Miss Hutton, *Gk. Terracotta Statuettes* (*Portfolio*, No. 40, Nov., 1899), pl. 2, p. 23; *Journ. Hell. Stud.* xi. p. 90, note 3; *Guide to 1st Vase Room*, 1883, p. 46, No. 68. Repaired; feet lost. Flat at back and solid, the head partly hollowed out. Probably made in Cyprus, and imported thence to Rhodes.

B 131. **Fragment of Female Figure** as the last, consisting of upper part of body. The r. hand holds a *phialè* or *tympanon* on the breast, painted black ; she wears a red chiton with broad black borders, just covering the breast, and two necklaces, the upper one of beads, with pendant in the form of a cross, the lower plain, with flat *bulla*.

$4\frac{1}{2}$ × 5 in. Cameiros, 1864 ; Kehraki site. *Guide to 1st Vase Room*, 1883, p. 47, No. 69.

B 132. **Fragment of Female Figure**, as the last. The r. arm is bent, with drapery twisted over it, coloured black ; part of the breast remains, also coloured black. The folds of drapery round the arms are indicated by incised markings.

Ht. $3\frac{3}{4}$ in. Cameiros, 1864 ; Kehraki site. *Guide to 1st Vase Room*, 1883, p. 47, No. 70.

B 133. **Female Head**, of Cypriote type, as the preceding. The hair is visible over the forehead and behind, and is confined under a thick turban-like cap or *stephanè* as B 130 ; she wears ear-caps as A 63 and B 130. The hair is painted black, the lips red, and the eyes are outlined in black ; the *stephanè* is painted with stripes of red on the ground of the clay.

Ht. $3\frac{1}{4}$ in. Phana, Rhodes, 1854 ; obtained by C. T. Newton in 1853. *Guide to 1st Vase Room*, 1883, p. 48, No. 71. Indistinct ; hollow at back.

B 134. **Candelabrum**, the upper part modelled in the form of a female figure to the waist, supporting on her head with both hands the top, which is in the form of a lamp with three nozzles. She looks down, and has a large nose and hair falling in a straight mass on either side of the neck ; the breasts are formed by large knobs, and the fingers of the hands are not indicated. From the waist (which is of the same size as the body) it is continued in the form of a cylinder with spreading base below ; round the cylinder, which is disproportionately tall, are grooved bands at intervals, and a moulded band above the base.

Ht. $19\frac{7}{8}$ in. Cameiros, 1861. *Guide to 1st Vase Room*, 1883, p. 44, No. 55.

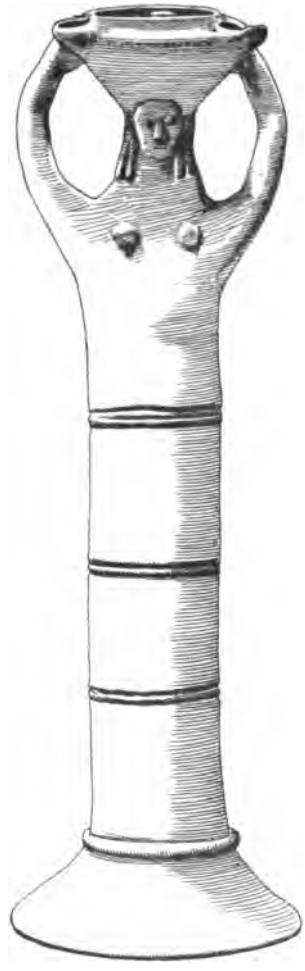

Fig. 20 = B 134.

B 135. **Goddess**, columnar, on a spreading cylindrical base, the feet being rudely rendered in front. The figure is extremely rude and primitive, the features, breasts, and hands being roughly indicated ; the body is very short and the neck disproportionately long. The mouth is open, represented by a straight incision, the eyeballs staring and prominent ; her arms are raised up to the back of the head. The hair is roughly rendered at the back by straight scored lines ; she wears a necklace of

large beads, and a high head-dress with veil falling over the ears to the neck; round the lower part of the body are red bands.

Ht. 5 in. Cameiros, 1863. *Guide to 1st Vase Room*, 1883, p. 43, No. 54. In bad condition. Style as the last.

B 136. **Goddess.** The figure is columnar, somewhat flattened, with base; the head is fairly well modelled, the eyebrows raised in relief; the breasts are not indicated, and the l. arm has been advanced. Her hair falls in long tresses on the shoulders, and she wears a *calathos*, necklace with four pendant *bullae*, and long chiton confined with a triple girdle round the waist. The chiton, hair, and lower rim of *calathos* are coloured purple, the necklace and *bullae* yellow; on the breast below the necklace a curved band is left in the colour of the clay.

Ht. 6⅓ in. Cameiros, 1861. *Guide to 1st Vase Room*, 1883, p. 43, No. 52. Arms lost. Style more advanced than the two preceding.

B 137. **Torso of Female Figure,** cylindrical and hollow. The waist is not indicated; the arms remain to the elbows; the breasts are small, and placed high up. On the body, before and behind, are patterns of intersecting lines, the vertical purple, the horizontal black; round the arms are stripes of black and purple, and round the neck bands of purple.

Ht. 4½ in. Cameiros, 1864. *Guide to 1st Vase Room*, 1883, p. 44, No. 57. Rough red ware.

B 138. **Female Figure.** Primitive type, columnar, like a *ξόανον*, with spreading base; the body like a flat board. The arms project at right angles from the body, and have been raised; the breasts are not indicated, but on the chest are incised vertical, horizontal, and curved lines. The hair is arranged in a row of curls on the forehead and long tresses on the shoulders; round the waist is a girdle in relief ornamented with incised cross-lines and dots.

Ht. 8½ in. Cameiros, 1860. *Guide to 1st Vase Room*, 1883, p. 40, No. 39. Arms broken away. Traces of red in the lines on the chest, and on the cheeks. Back not worked; solid. Cf. for the series B 138–156, Heuzey, *Cat. des Figurines ant. du Louvre*, p. 224 ff.; the type of face in this example resembles B 140–141.

B 139. **Female Figure,** as the last, but face of less developed style. The arms are rudely indicated by fin-like appendages attached to projections from the shoulder, and bent round so as to touch the sides; the eyes are wide open and staring, the forehead receding, and the nose pointed. The head is disproportionately large, and the face is upturned; tresses of hair fall on either side of the face. On the body are traces where the breasts have been attached.

Ht. 8¼ in. Cameiros, 1863. *Guide to 1st Vase Room*, 1883, p. 39, No. 35. Very rude, and in bad condition; solid.

B 140. **Female Figure.** The body is rudely formed and nearly flat, the breasts and lower limbs indicated vaguely by slight projections, the arms by stumps projecting and pointing upwards. The features are conventional but carefully modelled, and on either side of the face hangs a veil (?). The front of the body has been modelled with the fingers while the clay was wet.

Ht. 6⅛ in. Cameiros, 1864. Tomb C. 10. Base restored. Solid.

B 141. **Female Figure,** columnar, like a *ξόανον*; as the last three, but better modelled. The upper part of the body is flat; instead of the arms are two short square projections, and the crown of the head is cut off square. The eyes are staring, and the eyebrows raised in relief; the nose large and pointed, and the breasts pointed. Along the forehead is a row of horizontal curls, and on either side of the face hangs a veil (or thick tresses of hair ?). A horizontal bar crossed by three vertical stripes is painted on the breast, another round the waist.

Ht. 6¼ in. Cameiros, 1864; from the Kehraki site. *Guide to 1st Vase Room*, 1883, p. 40, No. 40. Repaired; base restored. Back not worked; solid.

B 142. **Female Figure,** as the last. The body is rudely fashioned in the form of a board, and the arms have been projecting stumps; features as last. The front of the body has been modelled with the finger while the clay was wet.

Ht. 8½ in. Cameiros, 1864. Tomb C. 4. *Guide to 1st Vase Room*, 1883, p. 39, No. 36. Arms and breasts broken off; body repaired and base restored. Cf. Heuzey, *Figurines ant. du Louvre*, pl. 13, fig. 1.

B 143. **Female Figure,** as the last two. Rudimentary arms, like truncated projections; face disproportionately long, with features as before; hair in curls on forehead and long tresses on neck; no breasts.

Ht. 5⅛ in. Cameiros, 1864. Tomb C. 7. *Guide to 1st Vase Room*, 1883, p. 39, No. 34. Base restored. Coarse brick-like clay; back not worked; solid.

B 144. **Female Head,** broken off at base of neck; type as preceding. The top of the head is cut off square; the ears are set high up and forward; the eyes are large and staring, the eyebrows and lower eyelids painted black. The hair is arranged in a fringe of curls over the forehead, and falls on the neck in tresses divided by vertical furrows, the waves in each tress indicated by horizontal furrows.

Ht. 3 in. Cameiros, 1864. Tomb C. 8. *Guide to 1st Vase Room*, 1883, p. 41, No. 42. Back flat; solid.

B 145. **Female Head,** as the last. The forehead is low, the eyebrows raised in relief, and the chin recedes; over the forehead is a row of short curls, behind which is a veil falling over the back of the head and ornamented with vertical stripes of red.

Ht. 2½ in. Phana, Rhodes, 1854; obtained by C. T. Newton. *Guide to 1st Vase Room*, 1883, p. 38, No. 30. Flat at back; solid.

B 146. **Female Bust,** broken off at the waist; type as before. Features somewhat worn and indistinct; low forehead and receding chin. The hair is arranged in curls over the forehead, and three long tresses fall on each shoulder; behind them is a veil (?).

Ht. 3⅜ in. Cameiros, 1864. Tomb C. 6; found with the mask B 165, a bronze lion (*Cat.* 139) and ram (*Cat.* 143). *Guide to 1st Vase Room*, 1883, p. 42, No. 46. Back not worked; solid. Body and arms properly modelled.

B 147. **Female Figure**, as before. Body flat between shoulders, but more convex towards the base ; the arms separated from the sides by a grooved line. The face is upturned ; over the forehead is a straight row of curls, and three long tresses fall over each shoulder.

Ht. 6¼ in. Cameiros, 1864. Tomb C. 10. *Guide to 1st Vase Room*, 1883, p. 41, No. 41. Breasts broken ; face injured ; body repaired. Very rude ; back not worked ; solid.

B 148. **Female Figure**, upper part of, broken off below the breasts. Features very rude, almost grotesque, the mouth and chin projecting so as to give a Satyric expression, the ears large and prominent ; the face is upturned, and round the head is a fillet. The neck is very short and the breasts are rudely indicated ; body hardly modelled.

Ht. 3⅜ in. Cameiros, 1864 (Kehraki site). *Guide to 1st Vase Room*, 1883, p. 38, No. 33. Back not worked.

B 149. **Female Bust**, broken off below the shoulders. Features as B 144 ff., but indistinct ; hair in fringe over the forehead, falling in tresses on the neck.

Ht. 2⅞ in. Cameiros, 1864 (Kehraki site). *Guide to 1st Vase Room*, 1883, p. 38, No. 32. Flat at back ; solid.

B 150. **Female Figure**. Columnar, like a *xoanon*, the back not modelled ; the arms, which are rude fin-like projections, adhere to the sides as B 139. The hair is brought forward over the crown in parallel tresses, ending in curls ; on each side it falls behind the ear to the breasts in wavy tresses, indicated by vertical zigzag lines. Though the body is rude and formless, there is improvement in the modelling of the head, especially in the treatment of the hair ; the eyes and nose are smaller, and more in proportion to the face, which tapers downwards from the cheek-bones ; the chin is dimpled.

Ht. 8⅝ in. Cameiros, 1864. Tomb C. 6. *Guide to 1st Vase Room*, 1883, p. 41, No. 44. Left breast broken off.

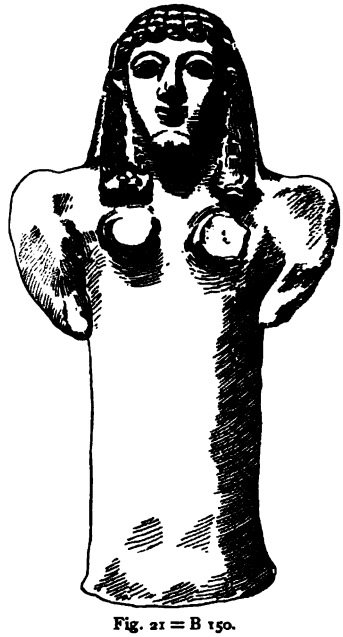

Fig. 21 = B 150.

B 151. **Upper Part of Female Figure**, broken off at waist. Type of features as the last ; no attempt at modelling body, except that the breasts are indicated. Over the forehead is a row of short curls, with a veil behind falling on the shoulders.

Ht. 4⅛ in. Cameiros, 1864. Tomb C. 6. *Guide to 1st Vase Room*, 1883, p. 38, No. 31. Right shoulder, left arm, and right breast broken away. The figure is hollow and is glazed over, probably to be painted.

B 152. **Female Figure,** upper part of, broken away at waist. The l. hand is placed on the l. breast, the r. under the other; the hair is arranged in curls over the forehead, and falls on the shoulders in tresses, the waves in which are indicated by horizontal furrows; behind is the edge of a veil.

Ht. 4 in. Cameiros, 1864 (Kehraki). *Guide to 1st Vase Room*, 1883, p. 42, No. 49. Right arm and breast lost; features much defaced. Very flat.

B 153. **Female Bust,** broken off. The forehead is low, and surmounted by a projecting ridge; the face long and tapering to the chin, which is long in proportion to the nose; body not modelled. The hair is arranged in a fringe over the forehead and falls on the shoulders in long wavy tresses, indicated by neat zigzag lines.

Ht. $3\frac{3}{8}$ in. Cameiros, 1864. Tomb C. 7. *Guide to 1st Vase Room*, 1883, p. 41, No. 45. More carefully executed than last, especially the head.

B 154. **Female Head.** The forehead is nearly covered with a row of curls; long tresses hang down on each side of the neck; the ears are placed high and forward. The lower part is pierced with two holes for attachment to some object, and is cut off square a little below the chin.

Ht. $1\frac{1}{2}$ in. Cameiros, 1864. Tomb C. 7. *Guide to 1st Vase Room*, 1883, p. 43, No. 51. Much injured.

B 155. **Female Head,** broken off below the neck. This head differs greatly in type from those previously described, and the features are more Egyptian in character; the face is short, and wide across the jaws. The hair is brought very low on the forehead, and falls behind the ears in long tresses on the shoulders; the divisions are rudely indicated by irregular ridges and grooves. From the character of the break at the neck it would seem that the head had been made from a mould, the rest of the figure being left to be modelled with the hand and joined to the head, a process which must have been followed in most of the preceding examples.

Ht. $3\frac{1}{2}$ in. Cameiros, 1864. Tomb C. 7. *Guide to 1st Vase Room*, 1883, p. 43, No. 50.

Fig. 22*a* = B 157.

B 156. **Female Head,** with l. shoulder. The hair is arranged in curls over the forehead, and falls in thick tresses on the shoulders.

Ht. 2 in. Cameiros, 1864 (Kehraki). *Guide to 1st Vase Room*, 1883, p. 41, No. 43. Back in round, but not modelled.

B 157. **Mould of Female Head,** of very archaic type, as B 149 and B 153. The hair is arranged in circular curls over the forehead, and falls each side in a thick spreading mass, the waves in which are indicated by parallel horizontal furrows; the eyes are set obliquely, sloping inwards, the forehead recedes, and the nose is sharply pointed. Round the base of the neck, which like the ends of the hair is cut off square, is a band.

Ht. $3\frac{1}{4}$ in. Cameiros, 1861. *Guide to 1st Vase Room*, 1883, p. 45, No. 63.

Fig. 22*b* = B 157.

B 158. **Upper Part of Female (?) Figure.** Very primitive in style, resembling the Cypriote Bronze Age idols; parrot-beak-like nose, pinched out by hand; eyes indicated by incised rings; rudimentary arms in the form of loops.

Ht. 1¾ in. Cameiros, 1864. Tomb C. 7. A hole pierced vertically through. For the type cf. Myres and O.-Richter, *Cyprus Mus. Cat.* p. 27, type ii. *c.*

B 159. **Aphroditè** (?), modelled in relief, an irregular margin of clay all round forming the background. The forehead is very low, the chin long; the waist is small, the shoulders wide; the hands are placed close to the sides, and the feet parallel. The hands, feet, breasts, and pelvis are very imperfectly indicated, the legs very short. On either side of the neck hang tresses reaching to the shoulders.

Ht. 5¾ in. Cameiros, 1864. Tomb C. 6. *Guide to 1st Vase Room*, 1883, p. 44, No. 58. Cf. B 327 from Naucratis, and B 117 from Ephesos. Type of face as B 140 ff.

B 160. **Aphroditè** (?). The figure is nude and slightly modelled at the back; the feet are not indicated; the face is upturned, and is rudely modelled by hand, with thick lips. A *stelè* at the back and a pedestal beneath the feet have been added afterwards, to enable the figure to stand alone.

Ht. 7⅞ in. Cameiros, 1864. *Guide to 1st Vase Room*, 1883, p. 45, No. 60. Arms broken off, the hands remaining on the hips. Drab coloured clay.

B 161. **Lower Part of Aphroditè,** in relief, against a background, with base; hands down by the sides, feet close together, thrust forward.

Ht. 4 in. Cameiros, 1864. Tomb C. 7. *Guide to 1st Vase Room*, 1883, p. 45, No. 61. Head and neck lost. Pale red colour.

B 162. **Aphroditè** in relief, on an oblong panel forming the background. Hands on thighs; similar to B 159, but better proportioned.

Ht. 3¼ in. Cameiros, 1864 (Kehraki). *Guide to 1st Vase Room*, 1883, p. 45, No. 62. Head lost.

B 163. **Fragment** of similar figure, on an oblong panel forming the background; the body only from the neck to the knees is preserved. A mass of hair falls on each shoulder; the hands are placed on the thighs.

Ht. 2½ in. From Cameiros (?). *Guide to 1st Vase Room*, 1883, p. 45, No. 59. Glazed surface.

B 164. **Part of Male Figure.** The r. arm is slung in the drapery (as A 106), which passes round the neck, the ends hanging over the l. shoulder; the legs are not separated.

Ht. 3⅝ in. Cameiros, 1864. Head, feet, and left arm lost. Back flat and unmodelled.

B 165. **Male Mask,** lower part of, from below the eyes, with a rim all round. The beard is arranged in straight parallel tresses, curled at the ends; the lips are coloured red, and the beard has been black.

Ht. 3⅜ in. Cameiros, 1864. Tomb C. 6; found with B 146 (*q.v.*). Back concave. The clay is like that of the Achna figures, but there is no evidence that this mask is a Cypriote importation.

B 166. **Fragment** of male figure, in a bent attitude, as if sitting; only waist and r. thigh remaining. It is painted with patterns in brownish black on a buff ground, like a vase; round the waist is apparently a girdle with tassels hanging down; the back is painted black.

Ht. 2⅝ in. Cameiros, 1864 (Kehraki site?). Solid.

B 167. **Man** in sitting attitude, as if on horse-back. He has a short beard, and a tuft of hair at the back of the head, and large flapping ears which are pierced; over his r. shoulder and round his waist are belts. The toes of the r. foot are indicated, and the nipples of the breast are rendered by pellets; all the details are painted in red on a buff ground, in the manner of the Mycenaean vases.

Ht. 4⅛ in. Cameiros, 1864. Left ear, left leg, and both arms lost. Cf. the Cypriote Bronze Age figurines, especially *Cyprus Mus. Cat.* p. 27, type ii. *c*. Two holes pierced in right thigh.

B 168. **Male Head,** grotesque. The hair is indicated by vertical strokes over the eyebrows and similarly at the back; at each side is a thick loop, perhaps intended for earrings. The whole is painted in black on a drab ground; the top is flat, and the back is smooth.

Ht. 1¼ in. Cameiros, 1864. Top injured; broken away at neck. A vertical hole is pierced through.

B 169. **Part of Man's Head,** from a large statuette, showing left side. The forehead is low; the hair is marked by coarse deeply-incised parallel lines, with a transverse ridge over the forehead and a parting over the crown; the eyes and eyebrows are painted in black outline, not modelled.

Ht. 2¾ in. Cameiros, 1864. *Guide to 1st Vase Room*, 1883, p. 46, No. 66. The clay is covered with a red glaze, the method of painting being that of the vases.

(*b*) Female Figures of Archaic Style: Seated and Standing Types (B 170–234).

(*a*) Seated Goddess, wearing Calathos.

B 170. **Chthonian Goddess,** seated. Her hands rest on her knees; on her head is a *calathos*, over which is a veil falling on her shoulders and brought down over her knees each side; she wears long chiton and shoes. Her chair has a back and curved sides, and her feet rest on a footstool. The figure has been covered with a white slip, traces of which remain; the eyes are painted black.

Ht. 5⅛ in. Cameiros, 1863. *Guide to 2nd Vase Room*, part 2 (1878), p. 2, No. 1. Back flat, except for indication of chair. Cf. Heuzey, *Figurines ant. du Louvre*, pl. 11, figs. 1, 2, and *Catalogue*, pp. 86, 226.

B 171. **Chthonian Goddess,** seated; as the last; eyes not painted; faint traces of white slip.

Ht. 5⅛ in. Cameiros, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 2, No. 2. Indistinct; right eye and *calathos* injured. Back nearly flat, as last.

B 172. **Chthonian Goddess,** seated; as the last. PLATE IX.

Ht. 5½ in. From Cameiros. Miss Hutton, *Gk. Terracotta Statuettes* (*Portfolio*, No. 40, Nov., 1899), fig. 9; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 2, No. 3. Lower edge and part of left side restored. Back nearly flat; hollow underneath.

B 173. **Chthonian Goddess,** as before; chair painted a dull red, chiton bright red, and veil yellow.

Ht. 4¾ in. Cameiros, 1864. Tomb F. 22. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 2, No. 4. Indistinct; no white slip visible.

B 174. **Chthonian Goddess,** as B 171; very indistinct.

Ht. 5 in. Cameiros, 1862. Sotheby's *Sale Cat.*, 10 May, 1862, Lot 92; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 2, No. 5.

B 175. **Chthonian Goddess,** as before. In l. hand she holds a dove on her breast; on her chiton and veil and on the chair are traces of red and black colour, which has been laid on a white slip. The chair has no arms, but the back reaches above the shoulders, projecting on each side.

Ht. 4¼ in. Cameiros, 1862. Sotheby's *Sale Cat.*, 10 May, 1862, Lot 92; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 2, No. 6.

(β) SEATED GODDESS TYPE, WITHOUT CALATHOS.

B 176. **Seated Goddess;** as B 170–174, but no *calathos*. On her head is a *stephanè*, over which a veil is drawn, falling over the shoulders and knees as before; the hair is waved or curled over the forehead. The chair has a back and curved arms; it is not marked off from the body behind.

Ht. 4½ in. Cameiros, 1863. Right side of head broken away; no white slip. For this type, cf. Heuzey, *Cat. des Fig. ant. du Louvre*, p. 87, and *id. Figurines*, pl. 11, fig. 3. The figure is marked D. 8; but this does not correspond to any tomb-number in Biliotti's diary

B 177. **Seated Goddess.** As the last, but better executed; a fringe of curls over the forehead. The figure is covered with a white slip, on which the chiton and the lips are painted red.

Ht. 4¼ in. Cameiros, 1864. Tomb F. 24. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 3, No. 11. Back not worked.

B 178. **Seated Goddess,** as before; hair parted, but not curled. The figure has been covered with a white slip; the veil and back of seat are painted black, the chiton black with red markings.

Ht. 4 in. Cameiros, 1864. Tomb F. 212; found with the vase E 344. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 3, No. 9. Right arm and part of side lost. Not worked at back.

B 179. **Seated Goddess,** as before; no traces of slip or colour.

Ht. 4⅛ in. Cameiros, 1864. Tomb F. 211. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 3, No. 13. Head lost. Back not worked; hole underneath.

B 180. **Seated Goddess,** as before. Over the forehead are two rows of curls; she wears a *stephanè* and circular earrings, and the chiton and veil are combined so as to be indistinguishable. The seat has an upright back and projecting arms, but no sides.

Ht. 4⅜ in. Cameiros, 1865. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 3, No. 10. Traces of red paint and white slip. Back not worked, quite flat. Not so archaic as the preceding.

B 181. **Seated Goddess,** as the last; hair in rows of small curls. On the veil are traces of blue; on the hair and arms of the seat traces of red. PLATE XVIII.

Ht. 4⅜ in. Cameiros, 1862. Sotheby's *Sale Cat.* 10 May, 1862, Lot 92; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 2, No. 8. Back not worked.

B 182. **Seated Goddess,** as before; hair parted and waved under a fillet or *stephanè;* long chiton and veil falling from the head down to the knees. The seat has back and sides.

Ht. 3⅜ in. Cameiros, 1864. Tomb F. 252; found with the vase E 87. *Guide to 2na Vase Room*, pt. 2 (1878), p. 3, No. 12. Left side broken away. Flat at back.

B 183. **Seated Goddess,** as before; long chiton, himation, and shoes, but no veil; she is seated on a block, with a footstool for the feet, and the himation falls over her knees.

Ht. 4⅛ in. Cameiros, 1864. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 3, No. 14. Very rude and in bad condition; back not worked.

B 184. **Seated Goddess.** Hands on knees; hair rising over the crown and gathered in a thick mass at the back of the head, covered by a hood under her veil; edge of veil drawn forward over the forehead and falling on the shoulders and knees. She wears a long chiton with stole hanging down in front (as A 63 ff.), and shoes; the chiton is drawn up in a thick fold over the knees. The top rail of the chair-back projects on each side of the shoulders. There are traces of blue on the chair, red on the lips, and blue and red on the drapery.

Ht. 6⅝ in. Cameiros, 1864. Tomb F. 211. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 2, No. 7. Back of seat flat; back of figure modelled.

B 185. **Seated Goddess.** Hands on knees; veil falling on shoulders, long chiton, and shoes. The seat has no back, but a flat, projecting top; her feet rest on a footstool projecting in front of it. The whole figure is covered with a white slip; traces of red on edge of chiton; red stripes on seat and footstool.

Ht. 9 in. Cameiros, 1864. Tomb F. 34; found with B 195, and with the vases E 143, E 354, E 762. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 3, No. 15. Repaired. Indistinct; flat at back, and hollow underneath.

B 186. **Seated Goddess.** Hands on knees; himation veiling head and falling on knees, long chiton, and pointed shoes. The figure is covered with a white slip; the shoes are painted red, the lower part of the chiton black, the himation red with blue inside, shewing where the edges are turned over on the knees. The

chair has a high straight back, sides, and a cushion, and below the feet is a footstool ; the chair is coloured pink, the stool red.

Ht. 8⅞ in. Cameiros, 1864. Tomb F. 11. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 99, No. 16. Top of head and left shoulder injured. Good archaic style. Back of head modelled.

B 187. **Seated Goddess,** upper part of. Hands on knees ; hair parted and waved, falling in thick masses on the shoulders ; wears *stephanè* with moulded edge, veil, necklace, and long chiton with *apoptygma*, the folds indicated. The chair has an upright back.

Ht. 8 in. Cameiros, 1864. Tomb F. 124. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 4, No. 25. Lower part from knees lost ; not worked at back. Late archaic style.

B 188. **Seated Goddess.** Hands on thighs ; hair parted and covered with a red cap or veil ; wears long chiton with *apoptygma*, the folds roughly indicated, and shoes. On the upper edge of the chiton are traces of blue colour. Chair as last, with sides, and stool for feet.

Ht. 6½ in. Cameiros, 1861. Miss Hutton, *Gk. Terracotta Statuettes* (*Portfolio*, No. 40, Nov. 1899), fig. 10 ; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 4, No. 24. Back flat ; hollow underneath. Late archaic work, or possibly archaistic. Cf. Heuzey, *Figurines ant. du Louvre*, pl. 14, fig. 2.

B 189. **Seated Goddess ;** more upright and taller in proportion than the preceding group. Hands on knees, the l. holding some object (?) ; she wears a *stephanè* (?), long chiton, shoes, and himation veiling her head and passing obliquely over the breast ; her hair is arranged in close curls over the forehead. The seat is hardly indicated, but there is a stool for the feet.

Ht. 5¼ in. Cameiros, 1864. Tomb F. 271. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 3, No. 18. Back not worked ; hollow underneath.

B 190. **Seated Goddess,** upright, as the last. She holds a fruit in each hand on the knees ; hair in large curls on forehead ; veil falling over shoulders from back of head and drawn forward over knees ; wears double necklace, long chiton, and shoes. The necklace and edge of the veil are painted red, and on the front of the chiton are red spots, on a white ground. The seat has no back, but below the feet is a stool. The figure is tall in proportion, as the last.

Ht. 6 in. Cameiros, 1864. Tomb F. 297. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 3, No. 16. Back smooth and convex ; hollow underneath.

B 191. **Seated Goddess,** as the last. The r. hand rests on the l., which holds some object and rests on the l. knee ; himation as B 189. On the edge of the veil and hair are traces of red colour, but the white slip has almost entirely disappeared.

Ht. 6 in. Cameiros, 1864. Tomb F. 41. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 3, No. 19. Injured and repaired. Back smooth and convex (edge of chair indicated) ; hollow underneath.

B 192. **Seated Goddess,** as before. R. hand on knee; veil falls from the head on the shoulders and down to the knees, the edge being drawn forward over the breast with her l. hand; folds of drapery indicated on the knees. The seat has no back; the figure is tall in proportion, like the three preceding.

Ht. 5¼ in. Cameiros, 1864. Tomb F. 297. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 3, No. 17. Somewhat indistinct; remains of white slip. Back slightly modelled to indicate the drapery, but seat hardly visible behind; hollow underneath. Freer and less archaic in style than most of the preceding.

B 193. **Seated Goddess.** Her r. hand is placed on her breast, l. on her lap; she wears a long chiton with *apoptygma* falling in *pteryges* on the r. knee, the folds carefully rendered. The seat is curved at the back, and the feet rest on a footstool.

Ht. 4⅛ in. Cameiros, 1864. Tomb F. 252. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 4, No. 26. Head lost; lower part of back much injured. Back modelled; traces of white slip. Late archaic style.

B 194. **Seated Goddess,** upright, as B 189 ff. In r. hand she holds some object at her breast; the l. rests on her knee. The hair is arranged as in B 184, in a thick mass projecting behind under a veil, and curls in front; she wears a necklace of beads painted blue, long chiton and shoes. The figure is covered with a white slip; the veil is white, with traces of red, the shoes red, and the lower border of the chiton is also red, with ornamental patterns; on the seat are alternate bands of blue and red.

Ht. 6½ in. Cameiros, 1864. Tomb F. 242. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 5, No. 28. Head repaired; left side injured; indistinct. Back not worked; hollow underneath.

B 195. **Seated Goddess,** holding dove. Her r. hand rests on her r. knee, and she holds the dove to her breast in l.; her hair is arranged in curls on the forehead, and she wears a veil falling over head and shoulders, and long sleeved chiton with *apoptygma*, on which straight vertical folds are indicated. The chair has a back, but no arms, and the feet rest on a footstool; the figure is covered with a white slip, and the chiton is painted red. PLATE IX.

Ht. 5 in. Cameiros, 1864. Tomb F. 34 (see B 185). *Guide to 2nd Vase Room*, pt. 2 (1878), p. 3, No. 20. Back unworked, the chair not marked off from the body; hole underneath. Less archaic than most of the preceding. Cf. Heuzey, *Figurines ant. du Louvre*, pl. 11, fig. 5.

B 196. **Demeter,** seated on throne. She holds a fluted *phialè mesomphalos* between her hands on her lap; the throne is high and wide, with back at right angles to seat, and short sides without arms. Her hair is arranged in curls over the forehead and falls in long tresses on the shoulders; she wears a *calathos*, at the back of which a veil is vaguely indicated, earrings with pendants in the form of inverted pyramids, long sleeved chiton, and himation over the shoulders falling in folds each side and over her lap. Her feet, in thick-soled sandals, rest on a footstool. The whole is covered with a white slip; the hair and eyes are black.

Ht. 10 in. From Rhodes. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 5, No. 27. Head repaired; upper corners of seat broken off. Flat at back, with hole; hollow underneath. Good work, with few traces of archaism.

B 197. **Seated Goddess,** with a lion in her lap; perhaps intended for Kybelè. She holds the lion with both hands, its head to her l., the face turned to the front. Her hair is parted and arranged in curls over the forehead; she wears a *stephanè*, behind which is a veil falling down the back and drawn forward over the shoulders, the ends falling over the knees and arranged in symmetrical folds; she has a long chiton, and shoes. The seat has sides, upright back, slightly widened at the top, and there is a stool for the feet.

Ht. 9 in. Cameiros, 1864. Salzmann, *Nécropole de Camiros*, pl. 16; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 4, No. 21; Heuzey, *Cat. des Fig. ant. du Louvre*, p. 242. Cast from a worn-out mould; hollow, the back not modelled. Traces of white slip.

B 198. **Seated Goddess,** holding an infant on l. arm, and apparently another on r. Her hands are placed on her breasts; she wears a veil falling over the arms, the ends drawn forward over the knees, long chiton, and shoes. Her seat is a plain block, with a footstool for the feet.

Ht. 4½ in. Cameiros, 1864. Tomb F. 252. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 4, No. 23. In bad condition and much worn and repaired; face and right arm much broken; infant on right arm nearly all destroyed. Back not worked.

B 199. **Two Goddesses,** seated side by side, on a block. Each wears a long chiton and shoes, and a himation passes horizontally across their bodies, reaching from the breast to the calf of the leg, and is drawn round their backs and over their heads so as to form a hood.[1] The one on the l. has a red necklace, the other, patterns of red lines and dots on her chiton; their lips are red; the seat is white with a red border, and their feet rest on a footstool which has a red edge. The whole is covered with a white slip.

Ht. 3¾ in. Cameiros, 1864. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 8, No. 51; Heuzey, *Cat. des Fig. ant. du Louvre*, p. 234; cf. *id. Figurines ant. du Louvre*, pl. 13, fig. 7. Arms not clearly indicated; back not worked.

B 200. **Upper Part of Female Figure,** carrying a smaller female figure on her l. shoulder. The hair of the larger figure is parted and waved; a veil, which passes round the heads and shoulders of both figures, is drawn forward over her breast with both hands, on which the hands of the smaller rest. Both figures are covered with a white slip.

Ht. 4¼ in. Cameiros, 1864. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 12, No. 83. Broken off below the elbows; back restored; indistinct. For a discussion of the subject see Heuzey in *Monum. Grecs*, 1876, p. 1 ff., and *id. Figurines ant. du Louvre*, p. 15 (cf. pl. 18 *bis*, fig. 3).

B 201. **Demeter and Persephonè** (P), as the last; fragmentary group. The veil only covers the head of Demeter; she wears a red necklace with yellow *bulla*, and there are traces of red on her hair. Persephonè wears a peaked cap.

Ht. 3½ in. Cameiros, 1864. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 12, No. 84. Broken off at breast; very indistinct.

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[1] Cf. A 346 and *Brit. Mus. Cat. of Vases*, ii. B 53, B 163.

ARCHAIC STANDING GODDESS-TYPES FROM GREEK SITES.

B 202. **Woman Seated, with Tympanon.** She is seated on a block and strikes with r. hand on the *tympanon*, which she holds in l.; she wears long chiton and upper garment, shoes, and himation veiling her head and falling over the arms, so as to cover her body. Her feet rest on a footstool; her hair is arranged in curls over the forehead.

Ht. 3¼ in. Cameiros, 1864. Tomb F. 220. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 4, No. 22. Repaired; remains of white slip, and traces of red on r. side of neck. Poor style; back modelled.

(γ) Standing Goddess Types.

B 203. **Alabastron,** of which the upper part is fashioned as a bust of **Aphroditè.** The mouth of the vase surmounts her head; there are no ears. Her r. hand holds a dove against her breast; the l. hangs by her side, but the outline is hardly visible. Her head and shoulders are covered with a veil which is cut off nearly square above the breasts; she wears a necklace of beads with pendants. **Plate VII.**

Ht. 8¼ in. Cameiros, 1861. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 6, No. 32. On this and the following figure, see Bernoulli, *Aphrodite*, p. 37.

B 204. **Alabastron,** as the last, but better executed and less indistinct. The hair is parted and waved; she has circular earrings, but no necklace. The veil is brought forward in a curved line over the shoulders, and between the two curves appears the edge of a chiton. **Plate VII.**

Ht. 9¾ in. Cameiros, 1861. Huish, *Gk. Terracotta Statuettes*, pl. 11; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 6, No. 31. Repaired; remains of white slip.

B 205. **Aphroditè.** On the head of the figure is the mouth of an *alabastron*, painted red; she stands with l. foot slightly advanced, the figure being complete, with a base beneath. With r. hand she draws aside the skirt of her drapery, Spes-fashion (cf. A 227 from Poli), and in l. she holds a dove to her breast; her hair is parted and waved in front, and falls in two plaits on each shoulder, and in parallel wavy tresses behind, cut off square, with cross-furrows indicating the waves. She wears a veil, long chiton with *apoptygma* falling in *pteryges* on the breast, and himation with wide border passing over r. shoulder and under l. arm. The chiton and himation are painted red. **Plate XVII.**

Ht. 10¼ in. Cameiros, 1860. Murray, *Handbook of Gk. Archaeology*, p. 340; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 5, No. 30. Back modelled. Cf. Heuzey, *Figurines ant. du Louvre*, pl. 12, fig. 5 = Longpérier, *Musée Napoléon*, iii. pl. 26 = Perrot and Chipiez, *Hist. de l'Art*, iii. p. 201, fig. 142; also *Jahrbuch d. arch. Inst.* xiv. (1899), p. 73, and Heuzey, *Cat. des Fig. ant. du Louvre*, pp. 88, 229.

B 206. **Aphroditè.** Similar to the last, but not forming a vase. The hips are narrow, and the body tapers downwards towards the feet. A band passes over the top of the head behind the ears, in which are circular earrings; the folds of the drapery are indicated. No colour on chiton; border of red on himation, and traces of red on the lips. **Plate XVII.**

Ht. 10 in. Cameiros, 1860. Huish, *Gk. Terracotta Statuettes*, pl. 11; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 5, No. 29. Traces of white slip. Back modelled.

B 207. **Aphroditè.** She stands on a plinth, with l. foot advanced, holding a rabbit in r. hand against her breast; her l. holds the edge of her drapery by her side. Her hair falls in two plaits over each shoulder, and in parallel wavy tresses behind, cut off square, with cross-furrows indicating the waves; she wears a broad *ampyx* and circular earrings, long chiton, and himation, the ends of which fall down her r. side. The drapery is coloured red; on the l. shoulder is a patch of green, with slanting black stripes, perhaps representing an under-garment. PLATE XVII.

Ht. $9\frac{1}{16}$ in. Cameiros, 1861. Miss Hutton, *Gk. Terracotta Statuettes* (*Portfolio*, No. 40, Nov. 1899), pl. 2; Bernoulli, *Aphrodite*, p. 38; Heuzey, *Cat. des Fig. ant. du Louvre*, p. 229, note; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 99, No. 15. Back modelled; hole in top of head. Features of a pronounced archaic type.

B 208. **Aphroditè,** with swan. She stands with r. knee bent, holding a swan to her breast with r. hand; its wings are addorsed. Her hair is arranged in curls over the forehead, and she wears a long chiton and himation veiling her head and falling on the shoulders, which is twisted up round the waist and over the l. arm; her extended l. hand is partly muffled in it.

Ht. $4\frac{1}{2}$ in. Cameiros, 1864. Feet lost; modern base. Back slightly modelled.

B 209. **Aphroditè.** She stands on a plinth, holding a dove in r. hand against her breast, and drawing forward with her l. the skirt of her drapery. Her hair is parted and waved, and she wears a *stephanè*, shoes, long sleeved chiton, and himation veiling her head and shoulders, and falling in three rows of *pteryges* in front. There are traces of a white slip, and of black paint on the drapery.

Ht. $5\frac{3}{4}$ in. Cameiros, 1864. Tomb F. 164. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 6, No. 33. Back not modelled.

B 210. **Persephonè.** She stands with l. foot slightly advanced, pressing the thumb and two fingers of the r. hand against the r. breast under the nipple; in l. hand she holds out the skirt of her drapery (Spes attitude, as B 205). Her hair is parted; she wears a long sleeved chiton of crinkly material, with finely-marked folds, indicated by parallel lines of red, and *apoptygma*; over this is a garment fastened on the shoulders, and falling half way down the calf, with *pteryges* on the r. side. On the drapery are remains of blue colour; on the plinth are two stripes of red.

Ht. $16\frac{1}{4}$ in. Cameiros, 1864. Salzmann, *Nécropole de Camiros*, pl. 17: *Guide to 2nd Vase Room*, pt. 2 (1878), p. 6, No. 35. Head, neck, shoulders, fore-arms, right foot, and most of back restored, as is much of the white slip with which the figure is covered. Back not modelled; hollow beneath. The original parts are finely modelled.

B 211. **Persephonè.** She stands on a base with r. hand on breast, the tips of the fingers applied to the nipple, as the last; the l. has held up her drapery in the Spes attitude. Her hair is parted and falls in masses on the neck; she wears a *stephanè*, long sleeved chiton with *apoptygma* (folds indicated), and small himation over the shoulders, the edge of which passes obliquely over the breast.

Ht. $8\frac{1}{2}$ in. Cameiros, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 7, No. 39. Part of left side broken away; traces of white slip. Back not worked; hole underneath; features fairly well rendered. For the type, cf. Salzmann, *Nécropole de Camiros*, pl. 18, fig. 1.

B 212. **Persephonè.** She stands on a plinth with step, holding a pomegranate between her breasts in r. hand, the l. hanging down by her side; her left foot is slightly advanced. She wears a *stephanè*, veil falling over back and shoulders, long chiton and himation.

Ht. 8 in. Cameiros, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 6, No. 34. Head repaired; indistinct. Back smooth and convex; traces of white slip. Late archaic work.

B 213. **Persephonè.** She stands with l. leg bent on a base with step, with r. hand on breast, the tips of the fingers applied to the nipple, as in B 210–211. Her hair is parted and curled over the forehead, and over it is a cap or veil; she wears long chiton with *apoptygma*, and himation over the shoulders, falling in *pteryges* on the r. side and drawn aside with the l. hand in the Spes attitude. PLATE XVII.

Ht. 9 in. Cameiros, 1864. Tomb F. 260; found with the vase E 96. Lower part repaired; traces of white slip. Not worked at back; hole underneath. Good style; cf. Heuzey, *Figurines ant. du Louvre*, pl. 14, fig. 1.

B 214. **Persephonè**, as the last. Her hair is not curled; the himation has no *pteryges*, and the base has no step.

Ht. 8 in. Cameiros, 1864. Tomb F. 176. Rather indistinct; back not worked, with hole underneath.

B 215. **Persephonè**, as before. She stands on a plinth; her chiton is transparent. The figure is covered with a white slip; the top of the plinth has been coloured red, and there are traces of red on the l. shoulder.

Ht. 5¼ in. Cameiros, 1864. Tomb F. 74; found with the vase E 372. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 7, No. 37. Head and neck wanting; repaired. Back not worked; hole underneath.

B 216. **Persephonè.** She stands on a base, with r. leg bent; she looks down at a flower held in r. hand against her breast, and with l. hand draws aside her skirt (Spes attitude). Her hair is parted and waved, and she wears long chiton and *apoptygma*, himation veiling her head, and shoes.

Ht. 5⅛ in. Cameiros, 1864. Tomb F. 235. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 7, No. 41. In bad condition and very indistinct; not worked at back; hole underneath. Cf. Heuzey, *Figurines ant. du Louvre*, pl. 14, fig. 1; *id. Cat. des Fig. ant.* p. 232.

B 217. **Persephonè.** She stands with r. foot advanced on a base, with r. hand on breast, as before; her hair is parted and curled over the forehead, and she wears a cap or veil, sleeved chiton, and a himation passing over the l. shoulder, with a triple fold along the edges, gathered up at the waist in her l. hand, which is muffled in it.

Ht. 7½ in. Cameiros, 1864. Tomb F. 147. Repaired; remains of white slip. Back not worked; hollow underneath. Cf. Heuzey, *Figurines ant. du Louvre*, pl. 14, fig. 4, and *id. Cat. des Fig. ant.* p. 232.

B 218. **Persephonè.** As the last; covered with a white slip. PLATE VII.

Ht. 7¾ in. Cameiros, 1864. Tomb F. 171. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 7, No. 38. Base and left side injured.

B 219. **Persephonè.** As before; the hair is parted but not curled, and there are no remains of white slip.

Ht. 7⅞ in. Cameiros, 1864. Tomb F. 182. Much injured, especially the back. Back not worked; hole underneath.

B 220. **Persephonè,** as the last. The figure is covered with a white slip, and on the base are remains of pink colouring.

Ht. 9 in. Cameiros, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 7, No. 36. Upper part slightly restored. Back not worked; hole underneath.

B 221. **Persephonè,** as the two last.

Ht. 8 in. From Phana, Rhodes; obtained by C. T. Newton, 1856. Back flat; remains of white slip.

B 222. **Persephonè.** Type as B 217–219, but with hands reversed. She stands with l. foot slightly advanced, on a base with step; the tips of the fingers of her l. hand are placed beneath the nipple of the l. breast. Her hair is parted, and over it is a cap or veil; she wears a himation which nearly envelops the body, and passes over the l. shoulder, the skirt being drawn aside by the r. hand, in the Spes attitude.

Ht. 9¼ in. Cameiros, 1864. Tomb F. 253. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 7, No. 44. Feet injured; indistinct, being from a much worn mould; traces of white slip. Back not worked; hole underneath. For the type, cf. Salzmann, *Nécropole de Camiros*, pl. 18, fig. 2.

B 223. **Persephonè** with pomegranate, on base. Her r. hand holds the pomegranate between her breasts, the l. holds up her drapery; she wears a veil falling over her shoulders, long chiton, and himation which leaves l. shoulder bare. Her hair is waved over the forehead and falls in tresses on the shoulders, and she wears a *stephanè;* the himation has been black, and there are also traces of red paint.

Ht. 5⅛ in. Cameiros, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 7, No. 42. Indistinct; back not modelled.

B 224. **Persephonè.** She stands on a base, with l. leg advanced, r. hand on breast, and l. drawing aside the edge of her skirt (Spes attitude). Her hair is arranged in curls over the forehead, and she wears long chiton and *apoptygma*, and himation veiling her head and falling on both sides of the body. The outline of the l. leg shows through the chiton.

Ht. 5¾ in. Cameiros, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 7, No. 40. In bad condition and indistinct; back not worked; hole underneath.

B 225. **Goddess.** She stands on a base with l. foot advanced and both arms close to the sides; her hair is gathered in a knot behind, and escapes from under a veil in a thick black mass down the neck; she wears long chiton and himation passing over l. shoulder and under r. arm. The veil has been painted pink, the himation yellow; the whole figure is covered with a white slip.

Ht. 6⅜ in. Cameiros, 1864. Tomb F. 252. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 8, No. 47. Base restored; worn. Back modelled.

B 226. **Goddess,** as the last. With l. hand she draws aside the skirts of her drapery; her hair falls in a thick mass down her back, painted black, with a single tress on each side in front. She wears a *stephanè*, long chiton with *apoptygma*, himation fastened on r. shoulder and passing obliquely over the breast, and falling in *pteryges* under r. arm, and bracelets. The figure is covered with a white slip; the himation is painted red, the bracelets blue, and on the chiton are red spots.

Ht. 5⅞ in. Cameiros, 1864. *Guide to 2na Vase Room*, pt. 2 (1878), p. 8, No. 48. Feet lost; base modern; worn. Back modelled.

B 227. **Persephonè (P).** With r. hand she draws aside her skirt, and in l. she holds a fruit(?); she wears a veil, long chiton, himation passing round waist and over l. arm, and shoes.

Ht. 4½ in. Cameiros, 1864. Tomb F. 220. *Guide to 2na Vase Room*, pt. 2 (1878), p. 7, No. 45. In bad condition and very indistinct. Not worked at back. Traces of white slip.

B 228. **Persephonè (P).** She stands on a base, with r. hand on her breast, l. by her side; her hair is parted and waved, and she wears shoes, long chiton, and himation veiling her head and falling obliquely over l. shoulder. The top of the head is flat.

Ht. 4¾ in. Cameiros, 1864. Tomb F. 65. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 7, No. 41. In bad condition and indistinct; base injured. Traces of white slip. Back smooth and nearly flat.

B 229. **Hera(P)** She stands on a high plinth, with both arms by her sides; in r. hand she holds a *phialè mesomphalos*, in l. a *lekythos* (?). Her hair is parted and waved, and falls in rich curls on either side of the neck; she wears a high *stephanè*, and long chiton with *apoptygma* reaching to the hips and gathered up in a κόλπος under her girdle.

Ht. 11¾ in. Cameiros, 1861. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 8, No. 50. Back not worked; hollow underneath. Late archaic work, of good style; the treatment of the drapery after the manner of the Giustiniani Hestia, about 480 B.C.

B 230. **Goddess(P) with Two Children,** probably Gaia Κουροτρόφος. She carries one child on her l. shoulder, holding its feet in her l. hand; its r. hand is placed on her head, and it wears a chiton(?) and himation passing over l. shoulder. The other, a nude boy, walks at her r. side; she grasps his raised l. arm with her r. hand. She wears a himation which veils her head and falls over l. arm, and is gathered round her lower limbs. White slip; red on base.

Ht. 6 in. Rhodes, 1885. *Biliotti Sale Cat.*, Lot 529. Indistinct; feet corroded; back slightly modelled. The group stands on a base.

B 231. **Woman.** She stands on a base with r. hand placed on her breast; her hair is arranged in a row of formal curls over the forehead, and over the back of the head is a peaked cap or hood. She wears long chiton, and himation veiling her head, falling obliquely over the r. shoulder to the knees, and held forward with l. hand. The figure is covered with a white slip; the base projects behind.

Ht. 3 in. Cameiros, 1864. Tomb P. 14. *Guide to 2nd Vase Room*, pt. 2 (1878) p. 7, No. 43. Back modelled.

B 232. **Woman** playing on *tympanon*, which she holds up in l. hand and strikes with r.; she wears a long chiton with broad band down the front, of a closely-woven crinkly material, marked by fine zigzag folds; over this is a *diploïs* of similar material reaching below the hips. Over her head and shoulders is a himation falling to her feet behind and to the knees in front, with a lappet passing over each shoulder.

Ht. 5¾ in. Cameiros, 1864. Tomb P. 14. Salzmann, *Nécropole de Camiros*, pl. 22; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 9, No. 52. Face, right shoulder, and feet broken away; base modern. Back not modelled.

B 233. **Woman carrying Pitcher** (ὑδροφόρος). She stands with l. knee bent, supporting a *hydria* on her head with r. hand, the l. placed on her waist. She wears shoes, long chiton, and himation veiling her head, passing over l. shoulder, and gathered up over l. arm. The figure is covered with a white slip, and the *hydria*, lips, veil, and hair have been painted pink.

Ht. 7¼ in. Rhodes, 1885. *Biliotti Sale Cat.* Lot 530. Base and right arm injured; repaired. Indistinct, especially features. Back not worked; hollow underneath.

B 234. **Woman Kneading Dough.** She stands over a circular trough supported on three legs, with a raised board in the centre, on which is placed a lump of dough which she kneads with both hands; her hair is nearly concealed under a peaked cap, and she is nude, painted white all over. The trough is painted white, with a red ring round the inner edge; one of the legs is indistinguishable from the lower part of the woman's body, which is flat and unmodelled.

Ht. 4¾ in. Cameiros, 1856; obtained by C. T. Newton at Kalavarda. Miss Hutton, *Gk. Terracotta Statuettes* (*Portfolio*, No. 40, Nov. 1899), fig. 3; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 64, No. 30. Fifth century B.C. Cf. Ἐφημ. Ἀρχαιολ. 1896, pls. 11, 12 (especially figs. 3, 4); Martha, *Cat. des figurines en terre cuite*, Nos. 39, 40, 643; Heuzey, *Fig. ant. du Louvre*, pl. 39, fig. 1; *Arch. Zeit.* 1874, pl. 14, p. 140; Furtwaengler, *Coll. Sabouroff*, ii. p. 13; for the subject of bread-baking in antiquity, Blümner, *Technologie*, i. p. 1 ff.; Athenaeus, iii. 109 ff.; and Ἐφημ. Ἀρχαιολ. 1896, p. 201 ff.

(*c*) MASKS (B 235–255).

B 235. **Female Mask.** Over the forehead are a *stephanè* and veil; the edge of the veil shews as a red band below the *stephanè*, on which are red and blue stripes. The veil falls straight in front over the shoulders; in the ears are circular earrings. The base of the mask is cut off square. PLATE VI

Ht. 9½ in. Cameiros, 1862. Sotheby's *Sale Cat.* 10 May, Lot 96. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 65, No. 35. No white slip. Early archaic work. These masks were probably made for funeral purposes.

B 236. **Female Mask,** as the last; on the veil are black stripes; the *stephanè* is not coloured.

Ht. 6½ in. Cameiros, 1864. Tomb F. 11. Remains of white slip.

MASKS; VARIOUS PERIODS.

B 237. **Female Mask,** as before. Over the forehead is a *stephanè*, painted with red and black rays, with a band below, similarly painted; the hair is painted red on the forehead, and the lips are also red; veil over back of head, falling over shoulders. The earrings are circular, with a pattern picked out in red; round the neck is a necklace of blue beads between two necklaces of red beads (not modelled); the whole is covered with a white slip.

Ht. 5 in. Cameiros, 1864. Tomb F. 25. Miss Hutton, *Gk. Terracotta Statuettes* (*Portfolio*, No. 40, Nov. 1899), fig. 12; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 65, No. 36. Repaired; indistinct.

B 238. **Female Mask,** as before. No earrings; no colours or slip.

Ht. 3¼ in. Cameiros, 1862. Sotheby's *Sale Cat.* 10 May, Lot 95. Lower part broken away; indistinct; no white slip.

B 239. **Female Mask,** fragmentary, the face alone remaining; over the head is a band; covered with white slip.

Ht. 5¼ in. Cameiros, 1861. Type as the preceding, but later style.

B 240. **Female Mask**; style as B 235–237. The hair is parted and arranged in a neat row of curls over the forehead; over it are a *stephanè* and a veil, the edge of which is seen below the *stephanè*; the veil is painted yellow with black stripes, and falls in a straight fold over each shoulder. Round the neck are four red necklaces with blue *bullae* in the middle, and in the ears are circular earrings, painted red. The whole is covered with a white slip. The base of the neck is cut off square.

Ht. 5⅞ in. Cameiros, 1864. Tomb F. 252. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 65, No. 33. Injured, especially top of head and right side. The eyes are long and narrow, the corners of the mouth inclining slightly upwards, causing too deep a depression in the cheeks; the hollow in the middle of the chin strongly marked. Cf. Heuzey, *Figurines ant. du Louvre*, pl. 13, fig. 5, and *id. Cat. des Fig. ant.* p. 233.

B 241. **Female Mask.** The hair is arranged in three rows of small rippling waves; above is a *stephanè*, painted with bars of red. The veil appears to have been black, and has a broad red border down the sides; it falls straight on the shoulders. In the ears are circular earrings; the edge of the chiton is indicated in red in front. PLATE VIII.

Ht. 11½ in. Cameiros, 1864. Tomb F. 149. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 65, No. 32. White slip worn. The base of the neck is cut off square. Cf. Salzmann, *Nécropole de Camiros*, pl. 12.

B 242. **Female Mask,** as the last. Wears necklace; white slip nearly all gone; no traces of colour except on the front of the throat, which is pink.

Ht. 8⅜ in. Cameiros, 1864. Tomb F. 149. Upper part much injured.

B 243. **Female Mask,** as before; no colours.

Ht. 10½ in. Cameiros, 1864. Tomb F. 90. Repaired; white slip somewhat worn.

B 244. **Female Mask,** as before ; *stephanè* with band below, on which are parallel rows of black spots ; over the back of the head and the shoulders is a veil. In the r. ear is a circular earring ; the l. is lost. The whole is covered with a white slip ; the hair and lips are red, and the veil has also been red ; the earring is white edged with blue.

Ht. 9¼ in. Cameiros, 1864. Tomb F. 11. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 65, No. 34. Repaired ; left side broken away.

B 245. **Female Mask,** as the last, but colouring gone.

Ht. 7¼ in. Cameiros, 1864. Tomb F. 269 ; found with the mask B 255 and the r. f. vase E 659. Top and left side broken away ; indistinct ; white slip worn.

B 246. **Female Mask,** as before. In front the chiton is visible, edged with black ; in the r. ear is a circular earring, blue edged with white ; round the neck is a necklace, black, with red pendants.

Ht. 7½ in. Cameiros, 1864. Upper edge and part of left side broken away ; white slip nearly all gone.

B 247. **Female Mask,** as before. The hair is waved in loops under a *stephanè*, which has a band below ; the earrings are circular ; the veil is painted red and yellow, the lips and nostrils red, and the flesh white.

Ht. 6⅞ in. Cameiros, 1864. Tomb F. 41. Injured ; white slip rather worn. In the top is a hole for suspension.

B 248. **Female Mask**, as the last, but more developed in style, the breasts slightly modelled. The hair is parted and arranged in large waves or loops from the forehead to the temples under a high *stephanè ;* over the shoulders is a veil, and in front the chiton is indicated. Round the neck are two red necklaces with blue pendent beads ; the lips and chiton are red, and the veil and neck are covered with a white slip which elsewhere is worn away. There are traces of red colour on the *stephanè*, behind which the back of the head is cut off.

Ht. 3⅞ in. Cameiros, 1864. Tomb F. 65. Late archaic work. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 66, No. 42.

B 249. **Female Mask,** consisting only of the head and neck ; style as last. The edge of the veil is scolloped, the hair falling in tresses on either side of the neck ; in the ears are circular earrings in the form of rosettes, and round the neck a necklace of pendants. On the top of the head is a pattern in black, indicating part of a veil (?), and elsewhere are traces of red and of a white slip.

Ht. 3½ in. Rhodes, 1885. *Biliotti Sale Cat.* Lot 524. Broken away at back.

B 250. **Female Mask,** with bust. The hair is parted and elaborately waved in eight rows of curls each side, the waves indicated by cross-furrows ; two wavy tresses hang down each side below the ear. Above is a *stephanè*, and over the back of the head a veil, which falls in symmetrical folds (*pteryges*) on the shoulders and breasts (which are modelled) ; the doubled-over upper edge of the chiton is visible between them. The earrings have pendants in the form of PLATE XXIII.

inverted pyramids. The whole is covered with a white slip, and there are traces of black colour on the hair.

Ht. 15⅛ in. Rhodes, 1867. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 65, No. 37. Good archaic work, but more developed than the preceding examples, the lines of the eyelids being more skilfully contrasted.

B 251. **Female Mask**, as the last. The hair is parted and waved, but not curled; *stephanè* and veil as the last.

Ht. 13¼ in. Rhodes, 1885. *Biliotti Sale Cat.* Lot 524. Repaired; in bad condition; no white slip.

B 252. **Female Mask**, the front of the body modelled as far as the waist, shewing the fore-arms and hands, which are placed on the breasts. The hair is parted and waves freely below the *stephanè*; the veil falls in easy-flowing folds over the shoulders, one end being drawn across from r. to l., and falling over l. arm, while the l. hand draws the edge forward. The earrings have pendants; the whole is covered with a white slip. PLATE XXIII.

Ht. 11¼ in. Cameiros, 1864. Tomb F. 179; found with the vases E 347, E 530, E 680. Salzmann, *Nécropole de Camiros*, pl. 24; *Guide to 2nd Vase Room*, pt. 2 (1878), p 66, No. 40. Late archaic work. Cf. Heuzey, *Figurines ant. du Louvre*, pl. 19, fig. 1.

B 253. **Female Mask**, with bust, as last. The hair is shewn in waves or bunches of curls on the temples, with an *ampyx* above; the drapery falls obliquely over the l. shoulder and breast, and the edges are drawn forward in either hand. The nose is too long, and the face long and narrow, with an archaic hardness of expression. The whole is covered with a white slip.

Ht. 7¼ in. Kalavarda, Rhodes, 1856; found by C. T. Newton in 1853. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 66, No. 41. Cf. Heuzey in *Monuments Grecs*, 1873, No. 2, pl. 2 (wrongly numbered 1). Features indistinct; left side broken away; repaired.

B 254. **Female Mask**, as before, the bust and breasts modelled. Over the forehead is a band; the veil falls on the shoulders, and the chiton is indicated in front.

Ht. 3½ in. Cameiros, 1864. Tomb F. 11. Rather indistinct; no colour. Late archaic work. In the top is a hole for suspension.

B 255. **Female Head**, from mask as B 252. The earrings are in the form of pendants, and over the head is a folded cap or coif; the whole is covered with a white slip.

Ht. 4¾ in. Cameiros, 1864. Tomb F. 269 (see B 245). White slip worn. In the top, a hole for suspension.

(*d*) MALE FIGURES (B 256–268).

B 256. **Heracles Reclining.** His r. hand is placed on his r. knee, which is drawn up, the l. leg being doubled under it; he looks nearly to the front, and his l. elbow rests on his bow-case, which is painted white with blue border; in l. hand he holds a *rhyton* painted black. He is beardless, and wears the lion's skin as PLATE IX.

a head-dress, the face covering the top of his head, and the fore-paws knotted on his breast; it is painted white. He has a short white chiton with red border, reaching to the hips, and a high boot on r. foot, painted white with red border; his face, l. arm, and l. thigh are coloured red.

Ht. 3 in. Length 4 in. Cameiros, 1864. Tomb F. 45. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 9, No. 57. White slip well preserved. Back slightly modelled; hole underneath.

B 257. **Hermes (?) riding on a Ram.** His hair is arranged in a formal row of close curls over the forehead; he wears a *petasos* with broad flexible brim, thick chlamys over shoulders, and short, close-fitting chiton reaching to the hips.

Ht. 6⅜ in. Length 5½ in. Cameiros, 1864. Salzmann, *Nécropole de Camiros*, pl. 19 (only the figure of Hermes); *Guide to 2nd Vase Room*, pt. 2 (1878), p. 12, No. 85. Arms and legs broken away, also left side of head, muzzle, and tail of ram. Modelled by hand.

B 258. **Criophoros.** A beardless man standing on a plinth with l. leg slightly advanced, holding a ram over his shoulders, the fore-feet in his l. hand, the hind-feet in his r.; he wears a peaked cap with two tassels, and a chlamys over shoulders. Traces of white slip and pink colouring. Possibly intended for Hermes (but see *Brit. Mus. Cat. of Bronzes*, p. 79, under No. 555).

Ht. 7 in. Rhodes, 1885. *Biliotti Sale Cat.* Lot 530. Repaired. Flat at back.

B 259. **Lyre-player.** He stands with l. foot slightly advanced, holding the *plectrum* in r. hand; the lyre he has held down by his side in the l. His hair is arranged in formal curls over the forehead, and falls in long tresses on the shoulders, and he wears a himation which passes obliquely over the body, leaving the r. side and shoulder free.

Ht. 4⅞ in. Cameiros, 1864. Tomb F. 248. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 9, No. 53. In bad condition; all the left side, including much of the lyre, is worn away; base modern. The back is not worked.

B 260. **Youth on Horseback.** The body of the horse is modelled in the round, the legs not free, but raised in relief on a plane set at right angles to the plinth, in order to support the group; the l. fore-leg is raised, and the tail is shewn only in outline, and has been indicated in colour; the mane is hogged.

Ht. 8½ in. Length 9⅛ in. Cameiros, 1864. Tomb F. 24. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 12, No. 82. The body of the rider, from the hips upwards, is broken away; the right side of the horse is in bad condition. Remains of white slip. Fifth-century work, without any traces of archaism; probably representing a victor in a horse-race.

B 261. **Boy on Mule.** The mule moves to r.; the body and face of the boy are turned to the front, and his hands rest on his lap; he wears a peaked cap with lappets over the cheeks, chlamys over the shoulders, drawn back under r. arm, and short chiton reaching to the knees.

Ht. 4¾ in. Cameiros, 1864. Salzmann, *Nécropole de Camiros*, pl. 21; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 13, No. 86. Under the mule is a solid support resting on a plinth: the back is slightly modelled, and the figure is almost in relief, like the last. Traces of white slip; indistinct.

B 262. **Reclining Figure** on a plinth. His feet lie parallel, and his face is turned to the front; his l. elbow rests on a cushion, the hand holding up the edge of the drapery which covers his lower limbs; in r. hand he holds a wreath or fillet on his r. knee. He is bearded, and has long hair falling in a mass down the back; the figure has been painted pink.

Ht. 3 in. Length 4 in. Cameiros, 1864. Tomb F. 211. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 9, No. 54. Indistinct. Back smooth and flat.

B 263. **Reclining Figure,** on a plinth. His l. elbow rests on a cushion, and his r. leg is crossed over the l.; his r. hand is placed on his knee, and in l. he holds a *chelys;* he is beardless, and over his lower limbs is drapery.

Ht. 4¼ in. Length 6 in. Cameiros, 1864. Tomb F. 142. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 9, No. 56. Much injured; indistinct. Back partly modelled; hollow underneath. Late archaic work.

B 264. **Boy Crouching.** He squats on a base, with r. leg doubled under him, and l. knee drawn up, hands placed on knees; he wears a conical cap with brim, and chlamys fastened on shoulders.

Ht. 3½ in. Cameiros, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 12, No. 81. Remains of white slip. Late archaic work. Back not worked.

B 265. **Boy Crouching,** on large base. His l. leg is bent under him, and his l. hand rests on the plinth; his r. hand rests on his r. knee, which is drawn up. He looks up to his r. with an expression of pain; he is nude, and wears a cap (?) over the back of his head.

Ht. 5 in. Cameiros, 1864. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 10, No. 59. Restored. Modelled in round; hollow underneath.

B 266. **Boy Seated.** As the last figure; he leans forward on l. hand, which has rested on the plinth, and looks upwards to his r. The figure is covered with a white slip; the plinth has been painted pink.

Ht. 3⅝ in. Cameiros, 1864. Tomb F. 34. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 10. No. 60. Left arm and leg, part of back, and right hand broken away; features indistinct. Modelled in the round; hollow underneath.

B 267. **Boy Seated on Ground.** His l. foot is drawn under his r. leg, and his r. knee drawn up; the r. hand rests upon it, and the l. hand is placed on the l. knee. He is nude, and wears a high peaked white cap, and a chain of white flowers with blue centre round his neck; his flesh is painted pink all over, as are the back and sides.

Ht. 4¾ in. Cameiros, 1864. Tomb F. 81; found with the r. f. kylix E 73. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 10, No. 62. Back and sides not modelled.

B 268. **Boy Seated,** on a base; attitude slightly varied from B 265–266. His l. leg is drawn up, and r. leg doubled under him; his l. hand is placed on his l. foot, and his r. forefinger presses his lips.

Ht. 3 in. Cameiros, 1864. Tomb F. 198. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 10, No. 61. Indistinct; back not worked; traces of white slip.

(*e*) GROTESQUE AND SATYRIC FIGURES (B 269–280).

B 269. **Grotesque Seated Figure.** He leans forward, resting his weight on the l. leg, which is doubled under him; his hands are clasped under his chin on the r. knee, which is drawn up at a right angle. His features are those of a Satyr, but his lips are full, like a negro's; his ears are long and pointed. He is beardless, and wears a *stephanè;* the figure is covered with a white slip, and has been painted pink.

Ht. 4⅛ in. Cameiros, 1864. Tomb P. 14. Salzmann, *Nécropole de Camiros*, pl. 21; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 10, No. 68. Back modelled; hole underneath.

B 270. **Negro Crouching.** He is seated on a base representing the ground, with legs drawn up and wide apart; his head, inclined over r. shoulder, rests on his r. hand; his r. elbow rests on his r. knee, and his l. hand is placed on l. knee. The hair is cut close; traces of red colour.

Ht. 4½ in. Cameiros, 1864. Tomb F. 253. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 10, No. 63. Indistinct; hollow, and flat at back.

B 271. **Negro Crouching;** similar; position of l. leg slightly varied.

Ht. 4¼ in. Cameiros, 1864. Tomb F. 39 *bis*. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 10, No. 64. Injured.

B 272. **Negro Crouching.** As the last two.

Ht. 3⅞ in. Cameiros, 1864. Tomb F. 293; found with the r. f. vase E 355. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 10, No. 65. Right foot lost; indistinct.

B 273. **Negro Crouching.** As before; traces of white slip.

Ht. 3⅞ in. Cameiros, 1864. Tomb C. 2. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 10, No. 66. Base restored.

B 274. **Negro Crouching**; attitude as B 269. He leans forward, resting his weight on his l. leg which is doubled back; his hands are clasped on his r. knee which is drawn up at a right angle, and his chin rests on his hands. The hair rises in a ridge over the forehead.

Ht. 4¼ in. Cameiros, 1864. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 10, No. 67. Right arm lost, and most of back, also right side of head; repaired. Traces of white slip.

B 275. **Seilenos,** squatting on his hams on a low base, resting his hands on his knees, which are drawn up; his mouth is open, and he has a projecting stomach.

Ht. 3 in. Cameiros, 1864. Tomb F. 123. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 11, No. 70. Back and sides not worked. Late archaic work; compare for the type B 22, 51, 52, etc.

B 276. **Seilenos,** squatting on a base, resting his weight on l. leg, which is doubled back; his r. hand is placed on his r. knee, which is drawn up. In l. hand he holds a *rhyton;* he is bald over the forehead, with projecting ears.

Ht. 3⅜ in. Cameiros, 1864. Tomb F. 123. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 11, No. 69. Indistinct; remains of pink colouring. Back not worked.

B 277. **Seilenos** squatting on his hams, pressing his paunch with both hands; he is ithyphallic. PLATE XVIII.

Ht. 2⅞ in. Cameiros, 1864. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 11, No. 73. Traces of white slip; back and sides not modelled; hole underneath.

B 278. **Seilenos,** as the last, looking to his l.

Ht. 3⅛ in. Cameiros, 1864. Tomb F. 110. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 11, No. 71. Remains of white slip; back and sides not modelled; hole underneath.

B 279. **Seilenos,** as the last; white slip much worn.

Ht. 3¼ in. Cameiros, 1864. Tomb F. 206. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 11, No. 75. Indistinct; back and sides not modelled.

B 280. **Group of Two Grotesque Figures.** The one, a male figure, carries on his l. shoulder a smaller male figure, holding the legs in his l. hand; the r. hand of the latter is placed on the head of the former, the l. on his own l. thigh, holding something. The larger figure carries a square purse hanging from his r. wrist; he is beardless, and his knees are bent forward. Both figures wear *petasi* with flexible brims; the larger is very fat, and his r. hand presses against his abdomen, which is protuberant and furrowed with horizontal wrinkles.

Ht. 6½ in. Cameiros, 1862. Boehlau, *Aus ion. u. ital. Nekr.* p. 156; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 11, No. 76; Heuzey, *Cat. des Fig. ant. du Louvre*, p. 232. Traces of red colour; feet of larger figure restored. Late archaic work; modelled at back.

(*f*) VASES (B 281–293).

B 281. **Vase in form of Grotesque Figure.** He stands on a base with knees bent, and places both hands on his projecting stomach; he is youthful and beardless, and of thick proportions. The hair is painted purple, the mouth of the vase (on the top of the head) green, and on the feet of the figure are red sandals; there are remains of white slip. PLATE XVIII.

Ht. 5⅛ in. Cameiros, 1861. Miss Hutton, *Gk. Terracotta Statuettes* (*Portfolio*, No. 40, Nov. 1899), fig. 11; Boehlau, *Aus ion. u. ital. Nekrop.* p. 156; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 11, No. 77. Mouth of vase injured. Back modelled. The type is that of Ptah-Socharis, as A 152 from Amathus, which Heuzey (*Cat. des Fig. ant. du Louvre*, p. 231) identifies with the Πάταικος of Herodotus, iii. 37, πυγμαίου ἀνδρὸς μίμησις.

B 282. **Vase in form of Kneeling Satyr.** He rests both hands on the front of his thighs; the nose is short and low, the eyes large and staring, and the mouth wide; his beard tapers to a point on the breast, the hair on it not being indicated, and the surface quite smooth. The lips and inside of the r. ear (which is long and pointed) are painted red, as is the mouth of the vase on the top of the head. The hair falls in a wavy mass cut off square between the shoulders, with cross-furrows to indicate the waves; over the forehead is a fillet.

Ht. 6¼ in. Cameiros, 1861. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 11, No. 78. Left ear broken off; base restored. Back modelled.

B 283. **Vase in form of Kneeling Male Figure.** The palms of the hands rest on the front of the thighs, the buttocks on the heels. The figure is beardless, and the hair falls in three long tresses over each shoulder and behind in a thick wavy mass cut off square at the shoulders, the waves indicated by cross-furrows. On the head is the mouth of the vase, painted red; the figure has been painted red on a white slip. PLATE XVIII.

Ht. 6⅛ in. Cameiros, 1860. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 11, No. 79. Back modelled.

B 284. **Vase in form of Kneeling Figure.** As the last; traces of white slip, but none of red colour except on the base, and round mouth of vase.

Ht. 5⅛ in. Cameiros, 1865. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 12, No. 80. Mouth of vase broken off.

B 285. **Vase in form of Woman Reclining.** Her l. elbow rests on a cushion, the hand holding a *phialè* on the breast; the feet lie parallel, the knees bent, and her r. hand is placed on her knee. Her hair falls in long tresses over the shoulders, and she wears a long chiton which has been painted red. On the top of the head is the mouth of the vase, painted red; the figure rests on an irregularly-shaped base. PLATE XVIII.

Ht, 2⅜ in. Length 3¾ in. Cameiros, 1860. Boehlau, *Aus ion. u. ital. Nekr.* p. 160; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 10, No. 58. Carelessly modelled; traces of white slip. Back modelled.

B 286. **Vase in form of Head of Heracles.** He is beardless, and wears the lion's skin over his head in such a way that his face is seen within the open mouth; the front teeth of the upper jaw rest on his forehead, and the teeth of the lower jaw overlap his cheeks, his chin coming between the two incisors. On the top of his head is the mouth of the vase; the whole has been coloured red. PLATE XVIII.

Ht. 3 in. Cameiros, 1860. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 13, No. 87. Back injured and repaired. Back not modelled; bottom cut away. Late archaic work; cf. B 335 from Naucratis.

B 287. **Vase in form of Head of River God,** consisting of a bearded human face combined with the neck, ears, and horns of a bull. The beard runs back to the ears, and projects in a square mass from the chin, with smooth surface; hair is indicated over the forehead. The face is painted black, the lips, eyes, ears, and mouth of vase red, and the right horn dark green, or black. PLATE I

Ht. 3½ in. Cameiros, 1861. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 13, No. 88. Left horn broken off.

B 288. **Vase in form of Lion's Head.** The mouth of the vase, now broken off, was between the ears; the lion's mouth is open, with protruding tongue. The eyes are set very shallow, and the face is marked with deep furrows and wrinkles to indicate the action of the muscles on opening the mouth. The lips, muzzle, tongue, and inside of ears are painted red; the rest has been black.

Ht. 3½ in. Cameiros, 1860. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 14, No. 96. Injured; back flat as if cut off.

MISCELLANEOUS ARCHAIC TYPES.

B 289. **Vase in form of Ram's Head.** The mouth of the vase is on the top of the head; the back is flat as if cut off clean. PLATE IX.

Length 4 in. Ht. 2¾ in. Cameiros, 1860. Good work.

B 290. **Vase in form of Squatting Ape,** with mouth on the top of the head. The hands are clasped round the knees, and round the neck is a red collar; the body and hair are painted black, the face covered with a white slip.

Ht. 3¾ in. Cameiros, 1861. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 14, No. 95.

B 291. **Vase in form of Siren.** On the top of the head is the mouth of the vase, and on the back is a loop for suspension, painted red and green. Her head is turned to her r.; the hair falls in three tresses on each shoulder, and in a mass of long tresses at the back; she has circular earrings, and a double necklace indicated by a wavy black line. The wings are closed, the tail square, and the legs doubled up under the body; the eyes and eyebrows are painted black, the lips red, and on the breast and pinions are patches of red; the feathers of the wings and tail are drawn in black on a white ground. PLATE XVIII.

Ht. 3⅞ in. Length 4⅛ in. Cameiros, 1860. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 13, No. 90. Cf. Heuzey, *Figurines ant. du Louvre*, pl. 13, fig. 6. Surface corroded.

B 292. **Vase in form of Siren,** as the last. The hair is elaborately rendered, with cross-furrows indicating the waves; the wings are painted red, and the tail green and black. The loop between the shoulders is painted green, and the mouth of the vase red; the colours have been laid on a white slip.

Ht. 5 in. Length 7 in. Cameiros, 1860. *Guide to 2nd Vase Room*, pt. 2 (1878) p. 13, No. 89. Left leg and part of body missing.

B 293. **Vase in form of Duck.** The mouth of the vase, which is painted red, is placed on the back; the head is green and the beak red; the pinions are red and the tail-feathers red and black, striped. The legs are indicated.

Ht. 3⅛ in. Cameiros, 1860. Hinder part broken away.

(*g*) ANIMALS, ETC. (B 294–313).

B 294. **Bird with Human Head.** Wears high peaked cap, and fillet; the wings are spread, the tail is very short, and the legs are not indicated.

Ht. 2¼ in. Length 2⅜ in. Cameiros, 1864. Tomb F. 106. *Arch. Zeit.* 1870, p. 10; Weicker, *Seelenvogel*, p. 151; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 14, No. 91. Head repaired. Explained by Curtius (*op. cit.*) as a modification or reminiscence of an early Asiatic type of Aphroditè in the form of a dove.

B 295. **Bird with Human Head**, as the last.

Ht. 2 in. Length 2⅜ in. Cameiros, 1864. Tomb F. 106. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 14, No. 92. Repaired; right wing chipped.

B 296. **Ape with Lyre.** He is seated, holding a *chelys* in l. hand; the figure is covered with a white slip.

Ht. 2⅜ in. Cameiros, 1860. Boehlau, *Aus ion. u. ital. Nekr.* p. 157; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 14, No. 93. Indistinct; right arm and both legs broken off.

B 297. **Ape riding on Boar.** His l. hand is raised to his head.

Ht. 4¼ in. Cameiros, 1864. Tomb F. 45. Boehlau, *Aus ion. u. ital. Nekr.* p. 157; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 14, No. 94. Right arm and both legs of ape, and right side of boar, broken away.

B 298. **Boar.**

Length 4⅛ in. Cameiros, 1864. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 14, No. 102. Indistinct and much injured; right hind leg lost.

B 299. **Boar.**

Length 3¾ in. Cameiros, 1864. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 14, No. 103. Indistinct; right side and hind leg broken away.

B 300. **Boar,** pierced with a hole under the tail; probably used as a rattle.

Length 3½ in. Cameiros, 1864. Tomb F. 123. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 14, No. 104. Indistinct.

B 301. **Ram,** crouching, with fore-legs doubled back under it, on a base.

Ht. 2⅞ in. Length 3½ in. Cameiros, 1864. Tomb F. 90. *Guide to 2nd Vase Room*, pt. 2, (1878), p. 14, No. 100 (?). Indistinct; left side of head broken away.

B 302. **Kid,** about to spring, with hind-legs drawn up; head turned to its r.

Ht. 2⅜ in. Cameiros, 1860. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 14, No. 105. In bad condition; ears and tail broken off.

B 303. **Lion,** lying down, with head to r., on a base.

Length 4½ in. Cameiros, 1864. Tomb F. 39 *bis*. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 14, No. 98. Somewhat indistinct; traces of white slip and red colour. Only one side of body modelled.

B 304. **Lion,** as last.

Length 4¾ in. Cameiros, 1864. Tomb F. 24. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 14, No. 97. Right ear lost. Only one side of body modelled; hole underneath.

B 305. **Lion** (or lioness ?), lying down, with head to r., tail curled up; no base.

Length 3½ in. Ht. 2⅝ in, Cameiros, 1864. Tomb F. 110. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 14, No. 99. Fore-paws cut off. Only one side of body modelled.

B 306. **Vase in form of Land-Turtle.** Mouth of vase on back, painted red; head and flappers also painted red.

Length 3⅛ in. Cameiros, 1865. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 15, No. 113. Remains of white slip.

B 307. **Land-Turtle,** with flappers folded under the body; the head rudely modelled in a pyramidal form; hole under chin.

Length 2⅝ in. Cameiros, 1865. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 15, No. 112. Back quite smooth.

B 308. **Tortoise.**

Length 2⅜ in. Cameiros, 1864. Tomb F. 24. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 15, No. 110. Right hind-foot lost.

B 309. **Tortoise.**

Length 2⅜ in. Cameiros, 1864. Tomb F. 200. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 15, No. 111. Feet hollow underneath. Cf. Myres and O.-Richter, *Cyprus Mus. Cat.* No. 3277.

B 310. **Hedgehog,** forming an *askos*, used as a rattle. The legs are bent under it; pointed snout; eyes not indicated; traces of white slip and red colour. On the top of the back is the mouth of the vase (broken).

Ht. 3¼ in. Length 5½ in. Cameiros, 1861.

B 311. **Dove.** Rudimentary legs; wings crossed over tail.

Ht. 3 in. Cameiros, 1864. Tomb F. 123. *Guide to First Vase Room*, pt. 2 (1878), p. 15, No. 109. Indistinct.

B 312. **Pomegranate.**

Ht. 2¾ in. Cameiros, 1861. Hole underneath.

B 313. **Basket of Fruit.** The basket is circular, and the sides are scolloped at the edge all round, in six points, and painted white with red lines; the bottom is stippled and painted white. It contains a pomegranate (coloured red), a white lotos-fruit, a fig (red), an almond in the natural colour, and a kind of cucumber(?), painted white.

Diam. 3¼ in. Ht. 2 in. Cameiros, 1864. Tomb F. 172 (child's tomb; found with B 219–220). *Guide to 2nd Vase Room*, pt. 2 (1878), p. 64, No. 31. Cf. the account in Pliny, *H.N.* xxxv. 155, of Possis, who made *poma et uvas*.

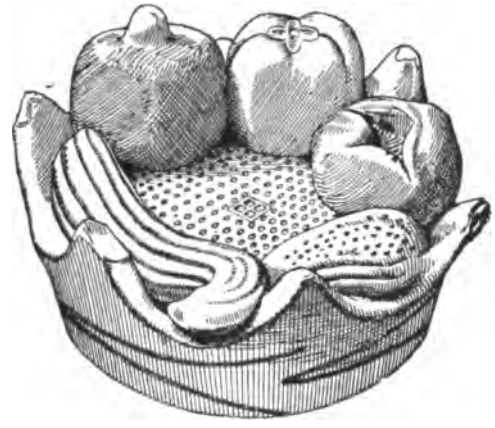

Fig. 23 = B 313.

(*h*) Dolls (B 314–322).

B 314. **Doll,** without legs, attached at the hips by a movable joint to the lower edge of a sort of shrine with projecting sides and triangular top, which seems intended to contain the figure. The arms are jointed, and on the head is a peaked cap, below which the hair is waved in loops over the forehead. On the background is a panel painted black, with a margin of white, and the pediment is red. **Plate VI.**

Ht. 4½ in. Cameiros, 1864. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 62, No. 5. Fifth century work. The hands, which were attached separately, are lost; there are remains of a white slip. The figure is modelled in the round; the joint consists of a projection below the waist, through which passes a pivot working in a projection from the background on either side.

B 315. **Doll** (*νευροσπαστον*). Type as B 33 and B 35, the body quite flat at the back, with movable limbs attached by wires to the shoulders and hips. The hair is curled over the forehead and falls in parallel waves on the shoulders ; on the head is a low *calathos*, on which are a row of black dots and a red band below them. The body is draped in a short loose chiton or *diploïs*, and on the waist is a frame of purple lines enclosing two rows of chevrons ; round the neck is a triple necklace, coloured purple. The body is covered with a white slip ; the eyes and eyebrows are black, and the mouth red.

Ht. 4⅞ in. Cameiros, 1864. Tomb P. 14. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 62, No. 2. The arms, though antique, do not belong.

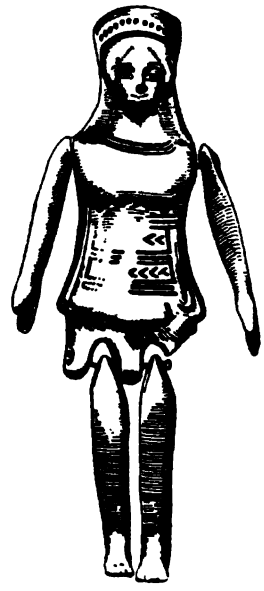

Fig. 24 = B 315.

B 316. **Doll,** as the last. The r. hand is rudimentary, without fingers ; the garment is made of some thin crinkly material.

Ht. 5 in. Cameiros, 1864. Tomb F. 123 Left arm lost ; remains of white slip ; features indistinct, and no traces of colouring.

B 317. **Doll,** as before ; the head is modelled at the back. The fringe of hair over the forehead is indicated by vertical grooved lines cut in a raised band ; on the head is a cap with purple border, and on the garment are stripes of black and purple on a white ground (much worn) ; the legs are covered with a white slip.

Ht. 5¼ in. Cameiros, 1864. Tomb F. 252. Arms lost.

B 318. **Doll,** as before, wearing short crinkly chiton and low *calathos*.

Ht. 3½ in. Cameiros, 1864. Tomb F. 81. Arms and legs lost.

B 319. **Doll,** as the last.

Ht. 3¼ in. Cameiros, 1864. Tomb F. 252. Arms and legs lost ; face broken away.

B 320. **Doll,** as before.

Ht. 3⅜ in. Cameiros, 1864. Tomb F. 122. Arms and legs lost ; very indistinct.

B 321. **Doll,** as before.

Ht. 3¼ in. Cameiros, 1864. Tomb F. 28. Arms and legs lost ; left side of body injured and head repaired ; indistinct.

B 322. **Lower Parts of Two Figures,** shaped like a square column tapering downwards, with four claws indicated below.

Ht. 2⅛ in. Cameiros, 1864. Tomb F. 81.

4. STATUETTES OF PRIMITIVE AND ARCHAIC PERIOD FROM AFRICA (B 323-361).

(1) EGYPT (B 323-341).

[All except the first two are from excavations of the Egypt Exploration Fund at Naucratis.]

B 323. **Male Figure,** of Phoenician type (?), very rude. In the r. hand he holds a club in front of his breast, and the l. is placed on his hip; the feet are close together. He wears a cap with scolloped edge, stippled all over, and drawers indicated by vertical incised lines; on the l. of the pubes is an object with two holes at the upper edge, intended for the head of an axe held in the l. hand. The eyes are rendered by slits, but there is no indication of the mouth; on the breast is a necklace of dots, pierced while the clay was soft and painted over in deep red.

Fig. 25 = B 323.

Ht. 6⅛ in. From Thebes, Egypt. Presented by Rev. G. J. Chester, 1882. The arms are lost, though the hands remain. The upper part of the figure is pale red, the rest of a drab colour.

B 324. **Goddess.** Flat and fiddle-shaped, tapering towards the feet, which are not indicated; in the hands she holds before her waist a reel-shaped object, perhaps a drum. The breasts are large, the nose very flat, and the mouth formed by a slit; the eyes are circular, with deep holes pierced for pupils. The hair is marked by deep vertical incised lines over the forehead, with thick tresses down each side of the face, meeting and falling between the breasts. The legs are not separated, except by a groove.

Ht. 7½ in. From Kum Zimran, Egypt. Presented by the Egypt Exploration Fund, 1888. *Naukratis II.*, pl. 15, fig. 7.

B 325. **Female Torso** of Cypriote (Achna) type, very flat. The r. hand remains on the breast, holding a cymbal or *phialè;* her hair falls straight on her shoulders, and she wears two necklaces with pendants, the upper one of beads.

Ht. 3⅜ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Right side injured. Back flat and smooth; solid. Cf. A 92 from Enkomi and A 81 from Achna, Cyprus, from which island this figure is undoubtedly an exportation, like the similar Cameiros figures, B 130–133, two of which closely resemble this example.

B 326. **Female Figure,** upper part of, broken off at breast. She wears a head-dress falling straight over the forehead, and on the shoulders, and in the ears are double spirals (as on A 106, etc.), incorrectly rendered, so that they do not actually pass through the lobe.

Ht. 3 in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Face worn and nose lost. Flat at back and hollow; very thick and coarse, and strongly Egyptian in type.

B 327. **Aphroditè,** modelled in relief, within a shrine or temple *in antis*, with plinth below. The shoulders are wide and the waist small, the hands are placed close to the sides, and the feet close together; she is nude. On the r. of the figure is an uncertain object, perhaps a mirror; on the l., a jar. The plinth has a projecting ledge for the feet.

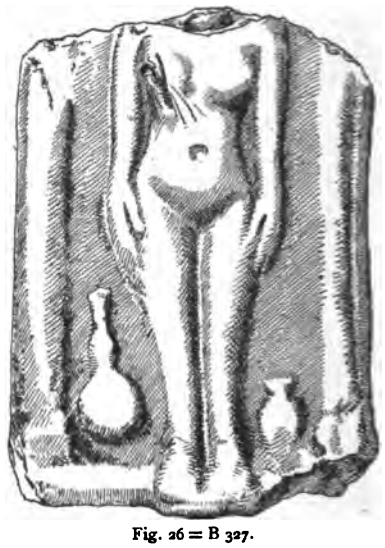

Fig. 26 = B 327.

Ht. 4 in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Head lost. Cf. *Naukratis I.*, p. 40, and *British School Annual*, 1898–1899, p. 82; for later examples from Naucratis see C 585 and C 615. B 159 ff. from Cameiros, and B 117 from Ephesus, are similar in type. Probably such figures were thank-offerings for recovery from child-birth.

B 328. **Horseman.** Cypriote type; horse fairly well modelled; the man hardly modelled at all. The man has a circular shield, and clings close to the horse's neck, with arms extended on it; the horse has a very long tail.

Ht. 5 in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. Heads of both and legs of horse lost. Clay of a bright orange colour.

B 329. **Horseman.** The man is bearded, and wears a high cap; his features are very faint; the arms do not appear to have been indicated.

Ht. 6½ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. Very rude; coarse brick-like clay. Horse's fore-legs and left hind-leg lost.

B 330. **Boy on Horse.** Head of boy not indicated.

Ht. 2⅝ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Very rude; coarse clay. The horse's right fore and hind-legs are lost.

B 331. **Part of Satyr.** Left hand raised to chin; squats like a monkey. The body and the r. arm (which is much elongated) are covered with red spots; the eyes are indicated by red outlines.

Ht. 3¾ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. Upper part of head, left arm, and part of body and left leg lost. Pale red clay.

B 332. **Male Head,** flat at top; beard, eyes, and mouth in black; markings in matt-black on drab ground; coarsely executed.

Ht. 2½ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. Repaired; back broken away; colour worn.

B 333. **Deer.** The head is turned to its r.; one large upright ear remains. In the r. side are two deep dents.

Ht. 4 in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. *Naukratis II.*, pl. 15, fig. 6. Head repaired; one ear, horns, and legs lost. Pale red or deep buff colour.

B 334. **Fragment of Horse's Head,** with headstall. Fairly good style, slightly modelled in relief; the mane well rendered, the eye in outline, Markings in matt-black on red ground.

Ht. 3⅜ in. From the Temple of Hera, Naucratis. Presented by the Egypt Exploration Fund, 1888.

B 335. **Vase in the form of a Head of Heracles,** as B 286 from Cameiros. The head is covered with a lion's skin, the face drawn over the top of the head, so that the front teeth of the upper jaw rest on the forehead, while the lower covers the cheeks, the teeth overlapping the jowl; the lion's ears are painted red. **PLATE IX.**

Ht. 3 in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. *Naukratis I.*, pl. 15, fig. 7. Mouth of vase broken off, leaving a hole in the top. Back smooth, not modelled. Archaic work, well modelled.

B 336. **Vase in the form of a seated figure of Aphroditè;** the top of her head forms the mouth of the vase. Her hands are placed on her knees; her hair falls in tresses on the shoulders, and over the back of her head is a veil which is brought forward over her knees, as in the seated-goddess types from Cameiros (*e.g.* B 170). She wears a long chiton painted red, and round the mouth of the vase is a band of red; the seat has no arms, but a straight low back, giving a rectangular form to the body of the vase; it has a projecting ledge for the feet. **PLATE IX.**

Ht. 5⅝ in.. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Mouth of vase injured; left foot lost; indistinct.

B 337. **Fragment of Alabastron,** the upper part of which has been fashioned as a bust of Aphroditè. The mouth of the vase surmounts her head; her hair is parted and waved, and over it has been a veil.

Ht. 2¼ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. *Naukratis I.* pl. 15, fig. 8. Back of head and all below neck broken away; remains of white slip. Cf. B 203–205 from Cameiros.

B 338. **Fragment of Alabastron,** as the last, but with shoulders still remaining. On the shoulders are separate tresses of hair; the features are less distinct, and there is no white slip.

Ht. 2¼ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Mouth of vase injured.

B 339. **Bust of Gorgon.** Archaic type, with protruding tongue and tusks; two snakes entwined in hair over forehead, and two more under the chin; large ears. On the hair are traces of red colour.

Ht. 3 in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. *Naukratis II.* pl. 15, fig. 10. Broken away from a figure; indistinct. In the top is a hole; the back is flat, and the figure is solid.

B 340. **Grotesque Figure,** of Ptah-Socharis type, in squatting attitude, as B 91, with hands on protruding stomach on which horizontal furrows are indicated; he is beardless and has long hair falling in a flat wavy mass behind, cut off square between the shoulders.

Ht. 2½ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Boehlau, *Aus ion. u. ital. Nekrop.* p. 156. Lower part broken off; indistinct. Back modelled.

B 341. **Doll** (*νευρόσπαστον*). Type as B 33 and B 35, with flat back and jointed limbs (now missing); hair in curls over the forehead and formal tresses on the shoulders; on the head a low *calathos*.

Ht. 3 in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Lower edge of body broken away; arms and legs lost. In the head is a hole.

(2) CYRENAICA (B 342–358).

B 342. **Seated Goddess.** Type as B 176 ff. from Cameiros, with hands on knees. She wears a *stephanè*, pink veil falling on shoulders, long-sleeved chiton with red-bordered white *apoptygma*, and shoes. Her feet rest on a footstool; the top rail of the chair is indicated by a projection on each side. Her hair, which falls in long tresses on either side, is painted red; on the neck are traces of a necklace.

Ht. 6 in. Cyrenaica, Dennis, 1866. Bernoulli, *Aphrodite*, p. 203 (?); *Guide to 2nd Vase Room*, pt. 2 (1878), p. 21, No. 162. Worn and indistinct; from a worn mould, and apparently archaistic. Flat at back.

B 343. **Seated Goddess**; similar type. The hair is parted and crimped: she wears a fillet, long chiton, and himation over her knees. The seat has a projecting ledge for the feet, but no back.

Ht. 5 in. Benghazi, Dennis, 1867. Bernoulli, *Aphrodite*, p. 203 (?); *Guide to 2nd Vase Room*, pt. 2 (1878), p. 27, No. 210. Traces of red colour; indistinct. Late archaic style. Back not worked; hollow underneath.

B 344. **Seated Goddess**; type as before. She wears a low *calathos* or *stephanè*, long chiton, and himation as veil over the back of the head, falling straight in square folds over the knees; seat as last.

Ht. 3⅜ in. Cyrenaica, Dennis, 1868. Somewhat indistinct; remains of white slip. Back flat; hollow underneath.

B 345. **Seated Goddess**, as before; wears a *calathos*, veil falling on shoulders, long chiton, and shoes (?); seat as last.

Ht. 4⅛ in. Cyrenaica, Dennis, 1868. Very indistinct. Back flat; hollow underneath.

B 346. **Goddess**, on high plinth. The body is thrown backwards; the hands are placed by the sides and hold the edges of the drapery; the r. leg is slightly advanced, and the knee bent. Her hair is arranged in curls over the forehead, and falls in tresses down each side of the neck; she wears a *calathos* or high *stephanè*, veil over back of head, and long chiton with *apoptygma*, falling in vertical folds. PLATE

Ht. 8⅝ in. Benghazi, Dennis, 1866. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 24, No. 177. Back not worked; hollow underneath. Rough and poor work; for the type, cf. B 423 from Camarina, and for the treatment of the drapery, B 121 from Samos.

B 347. **Female Figure**; type as the last. Her hair falls in curls on either side of the face; low *calathos*; veil falling on the shoulders.

Ht. 8½ in. Benghazi, Dennis, 1867. Back not worked; hollow underneath.

B 348. **Persephonè or Priestess.** She stands with l. knee bent, holding up her drapery with r. hand ; in l. hand she holds a pig against her breast, its head turned outwards to r. ; she wears a veil falling on the shoulders, long chiton with *apoptygma* falling in vertical folds, and himation over shoulders.

Ht. 3⅜ in. Cyrenaica, Dennis, 1868. Lower part from knees lost ; indistinct. Unworked at back, with rectangular hole.

B 349. **Goddess.** Her hair is parted and waved, and covered with a veil falling on the shoulders, twisted in a knot on the l. shoulder, and falling in a festoon on the breast ; she wears a necklace, and long chiton of crinkly material with sleeves ; on the l. sleeve a feather-pattern. The arms have hung by the sides.

Ht. 3¼ in. (exclusive of modern part). Cyrenaica, Dennis, 1868. Lower part restored ; surface much scraped, especially the arms ; remains of white slip. Back flat.

B 350. **Woman riding on Mule.** She is seated sideways, with her feet on its r. side, and holds a parasol over her head ; she wears a long chiton and himation wrapped round the back of her head, in which her l. arm is muffled. The mule's head is raised, and its mouth open ; both figures are covered with a white slip. The mule is painted with red bands, its mouth and nostrils and the headstall red ; the parasol has concentric red rings painted on the white ground, and the central knob is red.

Fig. 27 = B 350.

Ht. 2 in. Cyrenaica, Dennis, 1866. Mule's legs and tail broken away. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 64, No. 29.

B 351. **Doll** (*νευρόσπαστον*). The body and legs are modelled in one piece, and the arms only have been attached by wires ; the feet are close together. The hair is arranged in curls over the forehead and rolled up at the back ; the hair, eyes, eyebrows, and lips are black, the cheeks pink, and over the body and legs is a pink tinge.

Ht. 5⅛ in. Cyrenaica, Dennis, 1866. Arms lost. Modelled at back ; the whole covered with a white slip, well preserved ; only slightly archaic in style.

B 352. **Doll** (*νευρόσπαστον*). The arms and legs have been attached by wires to the shoulders and knees ; the hair is arranged in curls over the forehead and gathered in an *opisthosphendonè ;* round the neck is a red necklace with blue pendants.

Ht. 3⅞ in. Cyrenaica, Dennis, 1866. Arms and legs lost. Modelled at back ; hole in top of head. More archaic than the last.

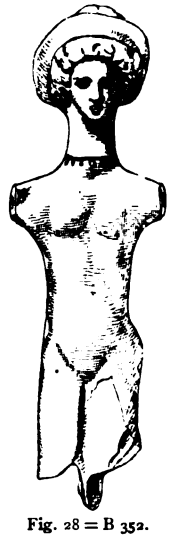

Fig. 28 = B 352.

B 353. **Doll** (*νευρόσπαστον*), as the last. The hair is drawn back into a knot behind and confined under a cap; the figure has been covered with a white slip.

Ht. $4\frac{1}{2}$ in. Teucheira, Dennis, 1867. Arms and legs lost; lower part injured. Modelled at back; style as last.

B 354. **Doll** as the last. The hair is arranged in two rows of curls over the forehead and confined in an *opisthosphendonè* tied in a bow in front.

Ht. $4\frac{1}{8}$ in. Cyrenaica, 1863. Arms and legs lost. Modelled at back; hole in top of head. Style as B 351.

B 355. **Doll,** cut away below the hips. The arms are cut away below the shoulders; the hair is waved in loops round the forehead, and on the head is a low *calathos;* in the ears are earrings formed of pellets.

Ht. $4\frac{5}{8}$ in. Cyrenaica, Dennis, 1866. Not worked at back, with hole; hollow underneath. Archaic fifth-century work, but poor.

B 356. **Doll,** similar. The hair is parted and waved, and there are remains of a white slip.

Ht. 4 in. Cyrenaica, Dennis, 1866. Somewhat rude, and less archaic; much scraped. Back not worked.

B 357. **Bird,** with head turned to its r.; it is covered with a white slip, with black stripes on the wings, which are crossed over its back.

Length $1\frac{1}{4}$ in. Cyrenaica, Werry, 1856.

B 358. **Model of Left Foot,** with thick-soled sandal underneath.

Ht. $1\frac{1}{8}$ in. Cyrenaica, Dennis, 1866. Has suffered from fire.

(3) CARTHAGE (B 359–361).

B 359. **The Nymph Cyrenè.** She stands on a plinth with feet parallel, holding in r. hand a silphium-plant, and in l. a wreath down by her side; her hair is waved round her face, and she wears a *calathos*, veil falling on shoulders, and long chiton. PLATE II

Ht. $5\frac{3}{4}$ in. From Carthage. Presented by J. Scott Tucker, Esq., 1879. Surface scraped; indistinct. Back not worked; hollow underneath. For similar representations of Cyrenè with silphium, see *Brit. Mus. Cat. of Vases*, ii. B 4; *Numism. Chronicle*, 3rd Ser. vi. (1886), pl. 1, fig. 6, p. 9; *Revue Numism.* 1885, pl. 15, fig. 5, p. 398; and for the subject generally, Studniczka, *Kyrene*, and *id.* in Roscher's *Lexikon*, *s.v.*

B 360. **Seated Goddess;** type as B 176 ff. Her hands are placed on her knees; her hair is parted and crimped, and she wears a cap or veil, shoes, and long chiton with *apoptygma*, the folds faintly indicated. The seat has a straight back and a projecting ledge for the feet, but no arms.

Ht. $5\frac{1}{2}$ in. From Carthage. Presented by J. Scott Tucker, Esq., 1879. Indistinct. Hollow underneath: flat at back.

B 361. **Seated Goddess.** As the last, but on a smaller scale; she wears a fillet instead of the cap or veil, and her hair hangs in tresses down each cheek.

Ht. 4 in. From Carthage. Presented by J. Scott Tucker, Esq., 1876. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 21, No. 159. Head injured and repaired; in bad condition and indistinct. Back flat; hollow underneath. Coarse red clay.

5. "MELIAN" RELIEFS FROM VARIOUS SITES (B 362-376).

[See Introduction, p. xxi.]

B 362. **Relief. Eos carrying off Kephalos:** She moves to r., with wings spread, holding Kephalos in both arms, supported by her hands; his r. arm is outstretched in supplication, the l. close to his side. **Eos** wears a long chiton painted yellow above the waist and white below, with a purple border round the lower edge, the folds being slightly indicated; over her shoulders is a red himation bordered with white. Her hair, which is knotted at the back, is painted black, her flesh white, and on her r. and l. wings are remains of red and blue colour respectively. **Kephalos** is represented as a diminutive boyish figure, painted red, the hair blue; below the group is a base, painted blue.

Ht. 6$\frac{1}{8}$ in. Cameiros, 1864. Tomb F. 172 (a child's tomb). Salzmann, *Nécropole de Camiros*, pl. 23; Mansell, *Brit. Mus. Photographs*, No. 783, fig. 3; Miss Hutton, *Gk. Terracotta Statuettes*, pl. 3; Dumont-Pottier, *Céramiques de la Grèce propre*, ii. p. 228, No. 25; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 68, No. 56. Cf. Schöne, *Gr. Reliefs*, p. 61, No. 20; *Arch. Zeit.* 1875, pl. 15, p. 166; Jahn, *Arch. Beitr.* p. 93 ff.; Roscher, *Lexikon*, *s.vv.*; similar examples in Berlin Museum, and formerly in Piot collection. Colours very fresh, but the relief is deficient in sharpness, as if from an old mould. The same subject was represented among the *ἀγάλματα ὀπτῆς γῆς* which Pausanias (i. 3, 1) saw in the *Στοὰ Βασίλειος* at Athens; but the word *ἀγάλματα* seems to imply that they were in the round, not in relief (see p. xvii.). The date of this and the following relief must be about 470 B.C.

B 363. **Relief. Peleus seizing Thetis:** **Thetis** moves to r. to escape from **Peleus**, who seizes her round the waist, passing l. arm round her body and pressing his head against her r. side: he leans forward with hands locked together. She looks to the front and raises l. hand to her head, her r. being placed on Peleus' neck; her hair is parted and curled over the forehead, and falls in long tresses over the shoulders. She wears a long chiton with short sleeves and *apoptygma*, and over it a *diploïs* falling to the knees; her face is white, her hair has been yellow, and the *diploïs* is white in front, red on the l. side. **Peleus** is represented as a nude youth of meagre proportions, and his hair is painted red; on the r. is a lion rising on his hind legs and seizing the skirt of Thetis' upper garment in his teeth; his head and paws are yellow, his mane brown. The ground on which the scene takes place is broken in outline, as if to represent rocks; a portion is painted white with black spots, perhaps indicating a shingly sea-beach. Below is a plinth, painted blue, on which may be traced the letters ΓΕ ΕΥΣ, Πη[λ]ε$\acute{\upsilon}$ς. PLATE XIX.

Ht. 6$\frac{1}{2}$ in. Cameiros, 1864. Tomb F. 172 (found with the last). Salzmann, *Nécropole de Camiros*, pl. 23; Mansell, *Brit. Mus. Photographs*, No. 783, fig. 1; Schöne, *Gr. Reliefs*. p. 61,

No. 9 *b*, (cf. *ibid.* pl. 34, No. 133) ; *Jahrbuch d. arch. Inst.* i. (1886), p. 203, No. 81 ; Dumont-Pottier, *Céramiques de la Grèce propre*, ii. p. 226, note 2 ; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 69, No. 57. The type is of common occurrence on black and red-figured vases ; cf. *Brit Mus. Cat. of Vases*, ii. p. 25, and the Peithinos kylix in Berlin (No. 2279).

B 364. **Relief. Bellerophon**, mounted on **Pegasos**, slaying **Chimaera**: Pegasos (unwinged) gallops above the Chimaera, the goat's head of which is thrown up to attack Bellerophon, who draws up r. leg and prepares to strike with his sword ; his l. hand is in position to hold reins ; he is beardless and wears a short chiton and helmet. The Chimaera crouches below to r. ; it has the head of a lion, open-mouthed, the mane carefully rendered. On the r. are the remains of a serpent, on the coils of which Pegasos' r. fore-foot is placed ; below is a long narrow base (restored). The leonine part of the Chimaera resembles in general type and in the treatment of the mane the Xanthian lions in the Archaic Room (*Brit. Mus. Cat. of Sculpture*, i. Nos. 80–84).

Ht. 6⅜ in. Length 8⅛ in. Burgon Coll. ; found in Melos, 1819. Millingen, *Anc. Uned. Monum.* pt. 2, pl. 3 ; Inghirami, *Gall. Omer.* i. pl. 86 ; Müller-Wieseler, *Denkm. d. alt. Kunst*, i. 14, 52 ; Baumeister, *Denkmaeler*, i. p. 300, fig. 318 ; Roscher, *Lexikon*, i. p. 770 (and iii. p. 1738) ; Smith, *Dict. of Antiqs.*[3] ii. p. 797 ; *Mus. of Class. Antiqs.* p. 133 ; Murray, *Handbook of Gk. Archaeology*, p. 337 ; Schöne, *Gr. Reliefs*, p. 61, No. 8 ; Kekulé, *Kunstmus. zu Bonn*, No. 10 ; Dumont-Pottier, *Céramiques de la Grèce propre*, ii. p. 226, note 2 ; *Ann. dell' Inst.* 1834, p. 328, 1874, p. 18 ; *Arch. Zeit.* 1846, p. 224 ; *Abhandl. d. k. sächs. Gesellsch.* viii. (1861), p. 710, note 29 ; *Sitzungsber. d. bayer. Akad.* 1872, p. 535, 1883, p. 300 ; Fischer, *Bellerophon*, p. 68 ; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 67, No. 52. The figure of Bellerophon from the neck to the waist is wanting ; most of the snake-tail of the Chimaera, and the left fore-foot of Pegasos, are also broken off. Late archaic work ; found in the same tomb with B 365. For a later version of the subject see the flask with reliefs, D 205.

B 365. **Relief. Perseus riding off after slaying Medusa**: He gallops to the r., looking back ; his l. hand is in position to hold the reins, which are indicated, and in the r. is the head of Medusa with two snakes below. He is beardless, with longish hair looped up behind, and over his arms is a chlamys. Medusa falls on her l. knee, with wings and arms outstretched, the wings recurved, the body to the front ; she wears long chiton with *apoptygma* fastened round the waist with two knotted snakes ; the outline of her legs is visible under the skirt. From her neck springs Chrysaor, a diminutive draped figure to l., pointing with outstretched r. hand to Medusa's head.

Ht. 6⅝ in. Length 6¼ in. Burgon Coll. ; found in Melos, 1819, in the same tomb as the last. Millingen, *Anc. Uned. Mon.* ii. pl. 2 ; Müller-Wieseler, *Denkm. d. alt. Kunst*, i. 14, 51 ; Levezow, *Entwickelung d. Gorgonen-Ideals*, pl. 4, fig. 42 ; Overbeck, *Gesch. d. gr. Plastik*,[4] i. p. 218 ; Baumeister, *Denkmaeler*, iii. p. 1289, fig. 1438 ; Mansell, *Brit. Mus. Photographs*, 783, 2 ; Huish, *Gk. Terracotta Statuettes*, pl. 37 ; Murray, *Handbook of Gk. Archaeology*, p. 338 ; Smith, *Dict. of Antiqs.*[3] ii. p. 798 ; Schöne, *Gr. Reliefs*, p. 61, No. 6 ; Dumont-Pottier, *Céramiques de la Grèce propre*, ii. p. 226, note 2 ; *Arch. Zeit.* 1846, p. 224 ; Kekulé, *Kunstmus. zu Bonn*, No. 11 ; *Ann. dell' Inst.* 1834, p. 328 ; *Abhandl. d. k. sächs. Gesellsch.* viii. (1861), p. 710, note 29 ; *Sitzungsber. d. k. bayer. Akad.* 1872, p. 535 ; 1883, p. 300 ; *Mon. Grecs*, 1878, p. 21 ; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 67, No. 53. For the subjects of this and the preceding relief, cf. Paus. ii. 27, 2. Feet and tail of horse, and right leg from knee of Medusa broken away. Late archaic work.

B 366. **Relief. Hellè on the ram:** She is seated sideways on the neck of the ram, which moves to l., her r. hand on its head, her l. on its back; its legs are indicated in relief against a back-ground, on which is a wavy line representing the sea. Hellè wears long chiton and *diploïs* over it, and a scarf hanging over her arms; the folds of the drapery are treated freely, in the manner of the later part of the fifth century. PLATE XX.

$6\frac{1}{4} \times 5\frac{1}{4}$ in. 1883. Head lost. The upper part of the relief is in open work; the style is that of the two last examples from Melos. For a very similar relief in the Berlin Mus., cf. Schöne, *Gr. Reliefs*, pl. 34A, No. 133*a*.

B 367. **Relief.** Man and woman conversing, perhaps **Alcaeus and Sappho:** The woman is seated to r. on a four-legged stool (*diphros*), with r. leg crossed over l. and l. foot on a footstool; she plays with a plectrum in r. hand on a *chelys* held in l., the fingers of the l. hand touching the strings. Her hair is arranged in curls in front and a knot at the nape of the neck, confined with a fillet; she wears a necklace, long chiton of crinkly material, and himation over lower limbs. The man stands before her, with r. leg drawn back, and l. hand resting on a staff; with r. hand he grasps the *chelys*, and in the l. he holds up his himation which is wound round his body and passes over l. shoulder. He is represented as elderly, and his beard is arranged in long wavy curls. On the woman's himation are traces of red colour, and on the base are traces of blue. PLATE XIX.

Ht. $6\frac{5}{8}$ in. Burgon Coll.; found in Melos, 1825. Welcker, *Alte Denkm.* ii. pl. 12, fig. 20, p. 225 ff.; Jahn, *Darst. gr. Dichter auf Vasenb.*, in *Abhandl. d. k. sächs. Gesellsch.* viii. (1861), pl. 2, fig. 2, p. 710; Overbeck, *Gesch. d. gr. Plastik*,[4] i. p. 218; Mrs. Mitchell, *Hist. of Ancient Sculpture*, p. 235; Le Bas-Reinach, *Voyage archéol.* pl. 149, No. 2, p. 123; Mansell, *Brit. Mus. Photographs*, No. 783, fig. 5; Schöne, *Gr. Reliefs*, p. 62, No. 31; Dumont-Pottier, *Les Céramiques de la Grèce propre*, ii. p. 227, note; *Arch. Zeit.* 1846, p. 224; *Ann. dell' Inst.* 1871, p. 17; Kekulé, *Kunstmus. zu Bonn*, No. 12; Bernoulli, *Gr. Ikonographie*, i. p. 62; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 68, No. 54. Modelled in an advanced style, except the face of Alcaeus, which has a set formal smile. The subject is supposed to have reference to Arist. *Rhet.* i. 9, p. 1367: *ὥσπερ καὶ Σαπφὼ πεποίηκεν, εἰπόντος τοῦ Ἀλκαίου 'Θέλω τι Fειπῆν ἀλλά με κωλύει αἰδώς,' κ.τ.λ.*, but there is no strong reason for the identification of the figures. Two holes for suspension.

B 368. **Relief. Sphinx seizing a Youth:** The Sphinx crouches to l., with wings addorsed, placing her fore-paws on the youth's shoulders and her hind-paws on his thighs, but without any violence in her action; the youth is nude, and lies flat on his back.

$3\frac{5}{8} \times 3\frac{1}{2}$ in. Burgon Coll.; found in Melos, 1824. Schöne, *Gr. Reliefs*, p. 61, No. 21*a* and cf. pl. 30, No. 125; Dumont-Pottier, *Céramiques de la Grèce propre*, ii. p. 227, note; *Arch. Zeit.* 1846, p. 224; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 67, No. 51. The youth has been called Haemon, the son of Creon. Both heads lost, also arms and legs from knees of youth. In the wing of the Sphinx is a hole for suspension.

B 369. **Relief. Sphinx seizing a Youth:** as the last, but more complete. The face of the youth is turned back to l., looking away from the Sphinx; he wears

a chlamys which floats behind, and the hair of the Sphinx is gathered behind in a knot with a fillet.

$4\frac{3}{4} \times 3\frac{3}{4}$ in. Burgon Coll.; found in Tenos (?), 1819. Stackelberg, *Gräber der Hellenen*, pl. 56 (where it is stated that it was found in Tenos, together with the small Eros, C 82); Baumeister, *Denkmaeler*, iii. p. 1689, fig. 1771; Schöne, *Gr. Reliefs*, p. 61, No. 21*b*; Dumont-Pottier, *Les Céramiques de la Grèce propre*, ii. p. 227, note; *Abhandl. d. k. sächs. Gesellsch.* viii. (1861), p. 710, note 29; *Arch. Zeit.* 1846, p. 224; Overbeck, *Her. Bildw.*, p. 17; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 67, No. 50. Part of wings of Sphinx, and of chlamys, and right fore-arm of youth wanting. Traces of red colour on body of youth.

B 370. **Relief. Woman dancing:** She moves to l., looking back, and holds a castanet in each hand, the r. behind her shoulder, the l. on her waist; her hair is arranged in curls over the forehead and gathered in a knot behind. She wears an *ampyx*, and a short tight-fitting sleeved chiton gathered in folds round the hips; on the l. foot is red colour, perhaps indicating a boot.

Ht. $5\frac{3}{4}$ in. From Melos. Millingen Coll., 1847. Dumont-Pottier, *Céramiques*, ii. p. 228, No. 29; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 70, No. 62. Cf. Schöne, *Gr. Reliefs*, pl. 35, No. 135 and p. 61, No. 29. Legs and feet injured.

B 371. **Relief. Game-cock** walking to r., on a base; has been painted red.

Ht. $3\frac{1}{2}$ in. Burgon Coll.; found in Melos, 1819. Dumont-Pottier, *Céramiques*, ii. p. 228, No. 32; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 70, No. 61. Two holes for suspension.

B 372. **Relief,** with a background on the l. side only. **Fisherman** to l. holding two fishes (or a fish and a purse?) in his hands; he is beardless, with longish hair, and wears a red *petasos* with yellow rim and short loose chiton. He is represented in a sitting posture, but no seat is indicated, unless his attitude is that of pulling at a net PLATE XI.

Ht. $6\frac{1}{8}$ in. Presented by Cecil Torr, Esq., 1883; obtained by him in a shop at the Peiraeus, Athens. Repaired. Free fifth-century style; probably of local manufacture. A terracotta relief in the Louvre, published in *Revue Archéol.* xxxiv. (1899), p. 14, reproduces this figure (with slight alterations), combined with the Electra of *Mon. dell' Inst.* vi.–vii. pl. 57, fig. 1, the two together transformed into a group of Odysseus and Penelopè. Cf. also *Coll. H. Hoffmann*, No. 129.

B 373. **Relief. Combat of Greek and Asiatic Warrior:** The Asiatic warrior on the l. is fallen back on r. knee; his r. hand, which still grasps his scimitar, rests on the ground, and with l. arm he endeavours to ward off his adversary by advancing his shield, which is oblong. He wears a Phrygian cap (of which two lappets are visible), short loose white chiton, yellow cuirass, and red *anaxyrides* (?); he has long hair, and a long pointed beard; his legs and arms are painted red. The Greek springs forward to attack him, with r. leg advanced; he thrusts with sword in r. at the other's left arm, trampling on his loins with r. foot. He is beardless, and wears a blue chlamys and red greaves; he has a circular shield on l. arm which has been painted yellow, and his legs are painted red. Below is a long plinth painted blue, on which part of the design is rendered in relief.

$5\frac{7}{8} \times 4\frac{5}{8}$ in. Booker Sale, 1856. Mansell, *Brit. Mus. Photographs*, No. 783, 4; Dumont-Pottier, *Céramiques*, ii. p. 228, No. 30; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 71, No. 63; cf. Schöne, *Gr. Reliefs*, pl. 33, No. 131. Repaired; head of Asiatic warrior lost, and that of the other much worn and broken. Colours fairly well preserved; style as the last.

B 374. **Relief. Scylla** moving to r., with l. hand raised to chin and r. placed on r. hip ; her hair is waved in front and gathered in a knot behind, and she wears an *opisthosphendonè* and short tight-fitting sleeveless chiton. Her loins are concealed by the folds of the chiton, out of which two dogs' heads issue in front, with a dog's paw between them ; her body ends off to l. in a fish-tail, with large dorsal fin and ridge of spines (cf. *Brit. Mus. Cat. of Vases*, iv. F 218). The figure is finely modelled ; on the dorsal fin and dog's paw are traces of red colour.

Ht. 4¾ in. Length 7 in. From Aegina. Blacas Coll., 1867. *Mon. dell' Inst.* iii. pl. 53, fig. 2 ; *Annali*, 1843, p. 194 ; *Bull. dell' Inst.* 1830, p. 194 ; 1831, p. 186 ; 1832, p. 171 ; Schöne, *Gr. Reliefs*, p. 61, No. 16 ; Dumont-Pottier, *Céramiques de la Grèce propre*, ii. p. 227, note ; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 68, No. 55. Repaired ; remains of white slip. Slightly archaic ; about 460 B.C. Cf. for later examples, D 204, 206.

B 375. **Relief. Actaeon attacked by his hounds:** He sinks backwards to the ground on the l., his raised r. hand being seized by a hound which stands on his legs ; he is beardless, and at his back is a chlamys. Antlers spring from his head, and on his rump is a deer's tail. In the background is seen the head of another hound. **Artemis** (broken away above the waist) advances upon him from r., her r. hand placed on the neck of the first hound, urging him on ; she wears a short yellow chiton with red stripes, and holds a bow in l. hand. Her flesh has been pink, and there are traces of blue and other colours on the design, which has been covered with a white slip ; this, in disappearing, has carried off the other colours with it. PLATE XX.

6⅛ in. × 4⅞ in. Alexandria, 1877. Dumont-Pottier, *Les Céramiques de la Grèce propre*, ii. p. 228, No. 26 ; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 69, No. 58. Upper part broken away ; also left leg of Artemis from knee and left foot of Actaeon. Early fifth century B.C. ; for a similar but less perfect relief see Schöne, *Gr. Reliefs*, pl. 31, No. 127. On a rectangular background, with no outlined contours.

B 376. **Relief. Old Man and Dog**, cut in outline (unfinished). The old man leans on his staff looking down to r. ; he has a long pointed beard and wears a chlamys hanging over his shoulders. His dog is a little in advance of him. PLATE XX.

Ht. 4 in. Greece, 1873. Dumont-Pottier, *Céramiques*, ii. p. 228, No. 31 ; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 71, No. 64. Roughly carved in a fine light-coloured clay, with sharp unfinished edges, the details indicated by incised inner markings.

II. WESTERN MEDITERRANEAN.

1. STATUETTES OF PRIMITIVE AND ARCHAIC STYLE FROM SARDINIA (B 377-394).

B 377. **Aphroditè**, moulded in high relief, with a background. She stands with feet close together and hands pressing her breasts underneath ; she is nude, and wears an Egyptian head-dress, the lappets of which fall on the shoulders ; they are cut off square, and have been painted black. The shoulders are wide and the hips narrow ; the features are of a very archaic and Egyptian type.

Ht. 12¾ in. Tharros, Sardinia, 1856 (tomb 11). Perrot and Chipiez, *Hist. de l'Art*, iii. p. 419, fig. 291 ; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 16, No. 127. Perhaps archaistic ; type as A 127.

B 378. **Female Mask,** with strongly-marked Egyptian characteristics, as the last. Over the forehead and on each side of the neck is the head-dress known as the *klaft.*

Ht. 8⅜ in. Tharros, Sardinia, 1856 (tomb 1). Heuzey, *Cat. des fig. ant. du Louvre*, p. 59. Primitive in character. Partly hollowed out; very thick.

B 379. **Female Mask,** wearing *stephanè*, earrings (?), and veil falling on either side of the neck.

Ht. 7 in. Tharros, Sardinia, 1856 (tomb 7). Indistinct; coarse red clay. Hollowed out behind; hole for suspension. Archaic rather than primitive in character.

B 380. **Female Figure,** on a plinth. She holds a *tympanon* in both hands on her breast; her hair falls in three tresses over each shoulder, and she wears a fillet, veil over head falling on shoulders, and long girt chiton. The drapery is smooth, without folds, and a deep groove round the waist marks the place of the girdle; her feet are visible.

Ht. 12 in. Tharros, Sardinia, 1856 (tomb 12). Perrot and Chipiez, *Hist. de l'Art*, iii. p. 451, fig. 324; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 16, No. 123. Rude modelling; primitive style. The figure is modelled in relief (like B 377) on a plane represented by a narrow margin round, and is hollow behind; apparently an imitation of an Egyptian reclining figure, such as were placed on the tops of mummy-cases. For the type cf. A 95 from Enkomi, Cyprus.

B 381. **Female Figure,** as B 380, but redder clay.

Ht. 9 in. Tharros, Sardinia, 1856 (tomb 19). *Guide to 2nd Vase Room*, pt. 2 (1878), p. 16, No. 124. Head and front of neck lost.

B 382. **Female Figure,** as B 380, but less distinct; no tresses on shoulders.

Ht. 9 in. Tharros, Sardinia, 1856 (tomb 15). *Guide to 2nd Vase Room*, pt. 2 (1878), p. 16, No. 126. In the top is a hole.

B 383. **Female Figure,** as the last.

Ht. 8⅜ in. Tharros, Sardinia, 1856 (tomb 26). *Guide to 2nd Vase Room*, pt. 2 (1878), p. 16, No. 125. Indistinct; hole in top.

B 384. **Aphroditè.** She stands on a plinth, with l. hand down by her side, holding a dove to her breast in r. hand; she wears a *stephanè*, veil over her head falling to her feet, and long chiton, and her hair falls in two tresses over each shoulder. Her breasts and feet are indicated.

Ht. 7¼ in. Tharros, Sardinia, 1856 (tomb 14). Perrot and Chipiez, *Hist. de l'Art*, p. 451, fig. 323; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 16, No. 122. Indistinct; roughly and imperfectly modelled, and has not been retouched; hollow at back. For the type cf. A 73 from Achna, Cyprus.

B 385. **Persephonè.** She stands on a high plinth, with body thrown back, and hands down by her sides; her hair is parted and crimped over the forehead, and she wears a lofty *calathos* (solid, with flat top), veil falling on shoulders, and long chiton, over which is a sleeved *diploïs* reaching to the ankles, with a broad fold falling over it. The folds of the drapery are indicated.

Ht. 8 in. Tharros, Sardinia, 1856 (tomb 4). *Guide to 2nd Vase Room*, pt. 2 (1878), p. 15, No. 119. Not worked at back, with hole; hollow underneath.

B 386. **Persephonè.** She stands on a plinth of two steps, with r. leg bent, and hands by her sides, the r. holding a fan (?). She wears a *stephanè* with a row of rosettes in front, veil falling on either side of neck, and long chiton with *apoptygma*, fastened with brooches on the shoulders, the folds indicated; her hair is closely curled over the forehead.

Ht. 6½ in. Tharros, Sardinia, 1856 (tomb 22). *Guide to 2nd Vase Room*, pt. 2 (1878), p. 16, No. 128. Back not worked, with hole; hollow underneath. Late careless work; archaistic, and rudely modelled.

B 387. **Persephonè**, as the last; wears *calathos* in place of *stephanè*, and shoes (?).

Ht. 6 in. Tharros, Sardinia, 1856 (tomb 4). *Guide to 2nd Vase Room*, pt. 2 (1878), p. 16, No. 129. Repaired; unworked at back, with hole; hollow underneath. Archaistic rough work, as the last.

B 388. **Seated Chthonian Goddess**, as B 170 ff. from Cameiros. Her hands are placed on her knees, and her hair hangs in a tress on each shoulder; she wears a *calathos*, *stephanè*, necklace with *bulla*, and long chiton. The seat has sides, two projections at the top of the back, and a projecting ledge for the feet.

Ht. 6½ in. Tharros, Sardinia, 1856 (tomb 5). Perrot and Chipiez, *Hist. de l'Art*, iii. p. 450, fig. 322; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 15, No. 120. Indistinct; back hollowed out.

B 389. **Seated Chthonian Goddess** (Persephonè ?). Her hands rest in her lap, and her hair is parted and crimped over the forehead; she wears a *stephanè*, and long chiton with *apoptygma* falling on the knees. The seat has a back, and a projecting ledge for the feet; the folds of the drapery are slightly indicated.

Ht. 6½ in. Tharros, Sardinia, 1856 (tomb 10). *Guide to 2nd Vase Room*, pt. 2 (1878), p. 15, No. 118. Flat at back; hollow underneath. Type as B 187 from Cameiros; later work than B 388.

390. **Persephonè**, seated. In r. hand she holds a pomegranate-fruit in her lap, and in l. a pomegranate-flower on l. shoulder; she leans backwards on her seat, which projects each side, with moulded legs and a projecting ledge for the feet. Her hair is parted and waved, and she wears a *calathos*, long chiton with *apoptygma*, and himation veiling her head and brought round over her lap; the folds of the drapery are indicated.

Ht. 7½ in. Tharros, Sardinia, 1856 (tomb 2). *Guide to 2nd Vase Room*, pt. 2 (1878), p. 15, No. 121. Repaired. Back not worked, with hole; hollow underneath; somewhat indistinct. Not so archaic as the two last.

391. **Seilenos Crouching**; type as B 51 and B 277. His hands are placed on his paunch, and his knees are drawn up and wide apart; he is ithyphallic. The figure has been coloured red.

Ht. 3¼ in. Tharros, Sardinia, 1856 (tomb 7). *Guide to 2nd Vase Room*, pt. 2 (1878), p. 15, No. 117. Back slightly modelled; small hole underneath; indistinct.

B 392. **Vase in the form of a bearded Satyr's Head.** The vase has no mouth, but two holes in the top of the head, like the owl-vases from Cyprus (cf. a specimen from Enkomi, *Excavations in Cyprus*, p. 37, No. 1085). The hair is indicated by indented black lines, and the beard partly by a black patch under the mouth, the rest being indicated in relief without colour; the moustache is long and thin, and carefully indicated. The ears are pointed, the forehead wrinkled, the eyebrows raised, and the nose snub; the eyes, eyebrows, and moustache are black, the lips red.

Length 5¼ in. Tharros, Sardinia, 1856 (tomb 5). Right ear broken. Careful late archaic work. Back smooth, not modelled.

B 393. **Grotesque Mask,** with curved holes for eyes and mouth, the corners of the former drawn downwards, those of the latter upwards; the teeth are indicated by thin strips of clay. The chin is sharply pointed; the ears are conventionally rendered. On the forehead, above the nose, a small plaque is attached, on which is a lion's mask in relief.

Ht. 6⅞ in. Tharros, Sardinia, 1856 (tomb 7). Heuzey, *Cat. des fig. ant. du Louvre*, p. 59. Holes for suspension above the ears.

B 394. **Female Bust,** cut off below the breasts. The hair is parted and richly waved, falling in tresses on the shoulders; on the head is a *calathos* surmounted by a large bowl, and below the *calathos* a fillet; she wears circular earrings, chiton, and veil falling from back of head and drawn forward over the shoulders and below the breasts; she looks downwards.

Ht. 6¾ in. Tharros, Sardinia, 1856 (tomb 9). *Guide to 2nd Vase Room*, pt. 2 (1878), p. 16, No. 130. Edges of bowl broken. Late work, with no traces of archaism. Back flat, with hole; hollow underneath.

2. STATUETTES OF PRIMITIVE AND ARCHAIC STYLE FROM SICILY (B 395-427).

B 395. **Upper Part of Goddess.** The hair is crimped in waves over the forehead, with fillet and *stephanè*, and falls in three tresses on each shoulder, crossed with horizontal grooves. The body has been flat and solid; the figure has been painted black.

Ht. 3 in. Gela, Dennis, 1863. *Guide to 1st Vase Room*, 1883, p. 35, No. 20. Much worn. The back of the head is flat; below is a projection. Very primitive in style.

B 396. **Upper Part of Chthonian Goddess,** seated. The body is flat, and the arms are only slightly indicated; her hair is parted and arranged in a triple row of curls over the forehead, falling in thick tresses on the shoulders. She wears a hollow *calathos*, from which a veil falls over the shoulders, *stephanè* with a row of pointed leaves, three chains on breast, and a chiton with looped-up sleeves, the folds indicated by small crinkles. The first chain consists of *bullae*, the other

two of acorn-shaped pendants with a crescent in the middle; on the shoulders are large fibulae in the form of double palmettes clasped together in the middle. Of her seat, part of the back and r. side remain; her r. arm has rested on the arm of the chair.

Ht. 10 in. Gela, Dennis, 1863. *Guide to 1st Vase Room*, 1883, p. 37, No. 28; Kekulé, *Terracotten von Sicilien*, p. 22; cf. ibid. p. 12, figs. 14, 15, and p. 17, fig. 22 for the fibula; also Gerhard, *Ant. Bildw.* pl. 95. Broken from left shoulder obliquely to right elbow. Back flat, with hole. Archaistic in style.

B 397. **Chthonian Goddess,** of the same type as the preceding, but almost as if standing, without traces of seat. Her hands are placed by her sides, holding the edges of her drapery; her hair is parted, and she wears a *calathos*, three chains of pendants, shoes, and long sleeved chiton fastened with circular brooches on the shoulders. PLATE XI.

Ht. 8 in. Gela, Dennis, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 18, No. 141. Left foot injured. Back not worked, with hole; hollow underneath.

B 398. **Bust of Chthonian Goddess.** Hair parted and waved, with tresses falling over the shoulders; wears *calathos* and veil over back of head falling on the shoulders; on the l. shoulder is apparently her hand holding some object.

Ht. 3⅜ in. Gela, Dennis, 1863. *Guide to 1st Vase Room*, 1883, p. 37, No. 27 (?). Indistinct. Back not worked; hollow.

B 399. **Seated Chthonian Goddess;** type as B 170 ff. Her hands are placed on her knees; she wears *calathos*, veil over head, shoes, long chiton falling in folds over the knees, and *diploïs* over it; wide seat projecting on either side, without back.

Ht. 6¼ in. Gela, Dennis, 1863. Repaired; base restored; very indistinct. Not worked at back. The following examples, B 400–408, represent successive chronological developments of this type.

B 400. **Seated Chthonian Goddess**, with hands on knees. Her hair is parted, and falls in thick masses on the shoulders; she wears a *calathos*, fillet, veil over back of head, two necklaces of pendants, and long chiton fastened with brooches on shoulders. The body is flat, like a board, and the arms are hardly indicated; the feet are placed parallel. The seat is like the last, with a projecting ledge for the feet; on it is a cushion.

Ht. 7⅜ in. Probably from Sicily. *Guide to 1st Vase Room*, 1883, p. 37, No. 26. Nose broken; indistinct. Hollow underneath; back not worked.

B 401. **Seated Chthonian Goddess,** as the last. She wears one necklace only, and over her chiton is a *diploïs* or himation terminating in a square fold below the knees; her feet rest on a plinth, and the sides of the seat are rounded and project forward.

Ht. 6 in. Gela, Dennis, 1863. *Guide to 1st Vase Room*, 1883, p. 36, No. 24. Back not worked, with hole; hollow underneath.

B 402. **Seated Chthonian Goddess,** as before. She wears three necklaces, but no *diploïs;* the seat has curved ends but no back, sides, or cushion.

Ht. 6⅛ in. Gela, Dennis, 1863. *Guide to 1st Vase Room*, 1883, p. 36, No. 22. Right side of seat broken; indistinct. Back not worked: hollow underneath.

B 403. **Seated Chthonian Goddess,** as before; wears two necklaces; seat as last, but ends not curved; feet rest on a projecting ledge. On either shoulder is a circular brooch, from which hang the necklaces.

Ht. 5 in. Gela, Dennis, 1863. *Guide to 1st Vase Room*, 1883, p. 36, No. 23. Indistinct. Back not worked; hollow underneath.

B 404. **Chthonian Goddess,** seated; type as B 400–403, but more distinct. Her hands are placed on her lap, the r. holding a pig by the hind-legs, head downwards, the l. a flower; her feet are placed on a footstool. Her hair is parted and crimped, and falls in a mass on each side of the neck; she wears a veil over the back of the head, high *calathos*, long sleeved chiton of crinkly material, fastened with large circular brooches on the shoulders, and a sort of apron over the knees; on the breast are three rows of pendent *bullae*. The seat has moulded legs and several thick cushions projecting over each side. PLATE I

Ht. 7⅞ in. *Guide to 1st Vase Room*, pt. 1 (1883), p. 36, No. 25. Labelled on the back as from Tharros, Sardinia, but, from the type and style, must be of Sicilian origin. Broken across and repaired. Back not worked, with hole; careful modelling.

B 405. **Seated Goddess;** type as B 399–404, but without *calathos* (cf. B 176 ff.). The figure is sloped backwards; the hands are placed on the knees, and the feet are parallel. The hair is arranged in thick curls over the forehead; she wears a *stephanè*, veil falling over the arms, shoes(?), and long chiton with a fold over the knees. The seat is square, without back, and on it is a cushion; it has a projecting ledge for the feet.

Ht. 5⅜ in. Gela, Dennis, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 18, No. 143. Back flat, not worked, with hole; hollow underneath. Developed archaic work.

B 406. **Seated Goddess,** as the last, but wearing *calathos*. Her hands rest on the seat on either side of her knees; her hair is parted and waved, and she wears a low *calathos* in place of the *stephanè*, and a *diploïs* over the chiton, falling over the knees; the seat projects on either side.

Ht. 6¼ in. Gela, Dennis, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 18, No. 139. Indistinct; rudely modelled. Back not worked, with hole; hollow underneath. Not so archaic as the preceding examples.

B 407. **Seated Goddess,** as B 406; her hair is parted and crimped, and she wears shoes, and himation over shoulders, twisted round waist. The seat has no cushion, and the legs are not shewn.

Ht. 7½ in. Gela, Dennis, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 18, No. 142. Back flat, with hole; hollow underneath. Not so archaic as the last.

408. **Persephonè,** as the two last, but later in style. She is seated on a *diphros*, with moulded legs (shewn in relief) and a ledge for the feet; a cushion projects on either side. Her hair is parted and waved, and falls in tresses on the shoulders; she wears a *stephanè* ornamented with pomegranate-flowers, shoes, and long sleeved chiton, over which is a himation twisted round the waist.

Ht. 7¼ in. Gela, Dennis, 1863. Kekulé, *Terracotten von Sicilien*, pl. 3, fig. 2; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 18, No. 140. Lower part injured. Back not worked, with hole. Good late archaic work; a more developed version of the two preceding.

409. **Head of Chthonian Goddess.** Hair parted and waved back under a low *calathos*, with veil at back; traces of red on hair and veil.

Ht. 4⅓ in. Gela, Dennis, 1863. *Guide to First Vase Room*, 1883, p. 37, No. 27 (?). Back not worked. Late archaic work, but rough and indistinct.

410. **Hermes Criophoros,** in quasi-relief, on a large plinth. He stands with l. knee slightly bent, holding the ram over his shoulders, the forelegs in his r. hand, the hind-legs in his l.; the ram's face is turned to the front. He is beardless, and his hair is parted and waved; he wears a cap (?) and fillet, and a chlamys hanging from his arms. On the ram's horns are traces of blue colour, and on the flesh of Hermes, of red.

Ht. 7½ in. Gela, Dennis, 1863. Kekulé, *Terracotten von Sicilien*, pl. 3, fig. 3; Murray, *Handbook of Gk. Archaeology*, p. 341; Smith, *Dict. of Antiqs.*[3] ii. p. 796; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 18, No. 144. Good archaic work. Back flat.

411. **Grotesque Crouching Figure,** on a plinth; type as B 91, etc. He is beardless, and his hair falls behind in a wavy mass cut off square at the shoulders; his knees are drawn up and his hands placed on his projecting paunch.

Ht. 3 in. Gela, Dennis, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 25, No. 185. Indistinct; back modelled.

412. **Grotesque Crouching Figure,** as the last. He wears a cap (?); on the paunch are horizontal furrows.

Ht. 3 in. From Sicily (?). Kekulé, *Terracotten von Sicilien*, p. 23; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 25, No. 186. Very rough work; modelled in the round.

413. **Boy Crouching.** The r. knee is drawn up, and the l. leg bent round; the hands rest on the ground, the r. between the legs. The navel and nipples are indicated.

Ht. 4½ in. Gela, Dennis, 1863. Lower part restored (feet, hands, and plinth); head lost. Modelled in the round; archaistic. For the type cf. B 265 ff.

414. **Persephonè,** on a plinth. She holds a pig in her hands below her breasts, the fore-legs in the l. hand, the hind-legs in the r.; her hair is parted and falls on the shoulders, and she wears a *calathos*, veil falling on shoulders, long sleeved chiton, and himation falling to the knees in front and to the feet at the sides.

Ht. 7¾ in. From Camarina. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 17, No. 132. Indistinct. Back and plinth hollowed out.

B 415. **Persephonè**, as the last, on a plinth; hair waved over forehead; low *calathos*, veil, chiton with hanging sleeves, and shoes (?); the folds of the drapery are slightly indicated.

Ht. 9¾ in. From Camarina. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 17, No. 131. Head repaired; somewhat worn. Back and top of head flat. Cf. Caylus, *Recueil d'Antiqs.* vi. pl. 37, fig. 1.

B 416. **Persephonè**, as before. She stands with feet parallel, and wears a fillet, veil over back of head, long chiton, and *diploïs* over it, with vertical wavy folds.

Ht. 10⅛ in. From Camarina. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 17, No. 134. Repaired; face much worn. Back not worked. Cf. Caylus, *Recueil d'Antiqs.* vi. pl. 37, fig. 2.

B 417. **Persephonè**, as the last three; hair parted and crimped; wears *calathos*, long sleeved chiton and *apoptygma* with fine folds, and under-garment.

Ht. 7⅞ in. From Camarina. Towneley Coll. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 17, No. 133. Worn and indistinct. Back not worked; hollow underneath.

B 418. **Persephonè.** She stands on a plinth, with feet parallel, holding a pig downwards by the hind-legs in r. hand, and in l. she holds a pomegranate against her l. breast; her hair is parted and falls in tresses on the shoulders, and she wears a long chiton and upper garment reaching from the neck to the knees all round.

Ht. 8½ in. From Camarina. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 17, No. 136. Back not worked. Cf. Caylus, *Recueil d'Antiqs.* vi. pl. 37, figs. 3, 4.

B 419. **Persephonè**, as the last, on a higher plinth; her l. hand is placed on her breast, but holds no fruit.

Ht. 7¼ in. From Camarina. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 17, No. 137. Back not worked.

B 420. **Persephonè**, as the last two, on a plinth; her l. hand hangs by her side and draws aside the edge of her skirt. Her hair is parted, and she wears a low *calathos*, veil falling on shoulders, long chiton and upper garment parting at the waist and falling in *pteryges* to the feet on either side, and shoes.

Ht. 8 in. From Camarina. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 17, No. 138. Hollow at back and under plinth. Cf. Caylus, *Recueil d'Antiqs.* vi. pl. 37, fig. 5.

B 421. **Persephonè.** She stands on a high plinth with l. leg bent, holding a pig downwards in r. hand (as B 418); in l. she holds up an oval *cista* at the level of her neck. Her hair is waved and falls in tresses on the shoulders; she wears a *calathos* from which a veil falls on the shoulders, and long chiton with *apoptygma* girt up in a κόλπος and falling in straight folds. The veil appears to be drawn across the lower part of the body between the hips and ankles.

Ht. 9½ in. From Camarina. Towneley Coll. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 17, No. 135. Very indistinct; back hollowed out. Cf. for the type, Panofka, *Terracotten des k. Mus. zu Berlin*, pl. 57.

B 422. **Persephonè.** She stands on a plinth, with r. foot slightly advanced; her hair is parted and waved, and she wears a *calathos*, shoes, long chiton and *diploïs* over it, falling in vertical folds, and veil falling over the shoulders as far as the hips; the edge of this is held up in either hand resting on the breasts.

Ht. 8 in. From Camarina. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 23, No. 172. Somewhat worn. Back flat, with oval hole.

B 423. **Persephonè.** She stands on a plinth with r. foot advanced, and r. leg bent, the body thrown back on the heels, with both arms placed close to the sides; her hair is parted and waved, and she wears a low *calathos*, veil, shoes, and long chiton with *apoptygma*, falling in vertical folds.

Ht. 9⅞ in. From Camarina. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 24, No. 176. Somewhat worn. Back not worked. Cf. for the type, B 121, B 346, B 347.

B 424. **Aphroditè** (?), on a plinth. Her l. hand is placed on her breast, and her r. hangs by her side, holding her drapery; she stands with feet parallel. Her hair is parted, and she wears a fillet, veil over back of head, long chiton with *apoptygma* and full sleeves, falling in vertical folds, and a *diploïs* over it.

Ht. 8 in. From Camarina. Back not worked.

B 425. **Female Head.** The hair is arranged in spiral curls over the forehead, with a tress falling on the l. side; features distinct; type somewhat resembling the archaic Hera of Olympia (*Ergebnisse*, iii. (*Bildwerke*), pl. 1).

Ht. 2⅜ in. Centorbi, Dennis, 1863. *Guide to 1st Vase Room*, 1883, p. 35, No. 21. Top and right side of head broken away. Hollow.

B 426. **Female Mask.** Over the forehead is a band, and behind it is a veil falling straight on the shoulders, as in the Rhodian examples, B 240 ff.

Ht. 4 in. Found in a tomb near Palermo. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 66, No. 46. Somewhat indistinct; hollow behind and thin.

B 427. **Persephonè,** on a large plinth with step. She stands with l. foot slightly advanced, holding a pomegranate between her breasts in r. hand; with left she draws aside her skirt in "Spes" fashion. Her hair is arranged in two rows of curls over the forehead, and falls in a mass of tresses behind, cut off square above the waist, with a single tress in front on each shoulder; she wears a *stephanè*, veil falling on shoulders, long chiton, and himation over r. shoulder, falling in rich folds and passing obliquely across the breast.

Ht. 15 in. Sicily, 1875. Kekulé, *Terracotten von Sicilien*, p. 59, fig. 121; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 22, No. 166. Back modelled; hollow. Base repaired. Good archaic work.

3. ARCHAIC STATUETTES FROM ITALY (B 428-478).

(1) TARENTUM (B 428–457).

[All from excavations on the site of the Temple of Dionysos; see p. xlvii.]

B 428. **Seated Goddess** at the end of a couch, in quasi-relief, with hands on knees; her hair is parted and waved, and she wears a low *calathos* and long chiton. On the couch reclines a figure of which only the contracted r. leg and the r. hand resting on it remain.

Ht. 4¾ in. Length 4¾ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Couch and figure on it nearly all wanting; at the back a projection broken off; very indistinct. The goddess is of the usual archaic seated type, as B 174 ff.; for this type at Tarentum, cf. *Journ. Hell. Stud.* vii. (1886), pp. 9, 21.

B 429. **Seated Goddess,** with hands on her knees; her hair is waved, and she wears a *calathos* and long chiton. The seat has a back and sides; the edges are painted red, as are the bracelets and *calathos*, and down the front of the chiton and on each sleeve are two red stripes; the whole is covered with a white slip.

Ht. 9½ in. From Tarentum. Acquired from Mons. F. Lenormant, 1882. Lower part broken away on left; much corroded, so that the details are obscured. Hollowed out at back. For the type cf. B 400 ff.

B 430. **Seated Goddess.** Type as last; hair parted, but not waved; low *calathos*, and drapery faintly indicated. The seat has a high back, with projecting cross-bar at top.

Ht. 7 in. From Tarentum. Acquired from Mons. F. Lenormant, 1882. All below knees wanting; indistinct, and white slip worn. Hollowed out behind; flat modelling.

B 431. **Seated Goddess.** Type as before, with r. hand only on knee, the details more clearly indicated than on the last. Hair parted; wears low *calathos*, long chiton with V-shaped opening on breast, the folds indicated below, and himation falling straight from the shoulders over the lap to the feet, which rest on a foot-stool. The l. arm is not indicated. On the l. of the figure are the remains of some object broken away, probably a couch at the foot of which she was seated.

Ht. 6⅝ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Indistinct; support at back broken. Back hollowed out; in quasi-relief.

B 432. **Upper Part of Seated Goddess.** Hair brought forward on each side of the face in a thick loop; wears *calathos* and chiton with *apoptygma* in folds on breast. The cross-piece at the top of the seat is visible, and there are traces of red on the *calathos* and yellow on the seat.

Ht. 4¾ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Broken away below breasts; indistinct; remains of white slip and traces of red colour. Flat; hollowed out behind.

B 433. **Head of Seated Goddess,** with part of breast. The hair is parted and crimped, and she wears a *calathos* and veil (?) falling over the shoulders; her drapery is faintly indicated, and against the l. shoulder is visible the termination of a couch (?).

Ht. 5 in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Hollowed out behind.

B 434. **Female Bust,** as far as the waist. Hair waved back over an *ampyx;* wears chiton and himation veiling her head, the edge of which is held forward over the breast with l. hand.

Ht. $4\frac{1}{2}$ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Right arm wanting from elbow; lower part of face injured; traces of white slip. Back hollowed out. Type as the late archaic masks from Rhodes and Greece, B 252, etc.

B 435. **Female Head.** Hair parted and waved in loops, falling on each side of the face; wears fillet with row of beads and *stephanè* with lotos-flower surmounting the middle.

Ht. $2\frac{7}{8}$ in. From Tarentum; acquired from Mons. F. Lenormant, 1882. Traces of red colour; somewhat indistinct. Back hollowed out.

B 436. **Female Head.** Hair in row of thick curls over forehead; wears *stephanè* and veil over back of head, falling on either side.

Ht. $2\frac{1}{8}$ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Solid; back flat, not worked. Features of pronounced archaic type.

B 437. **Female Head.** Hair parted and waved in loops, falling on the shoulders; thick stippled fillet and *stephanè*, with lotos-flower above. **PLATE XIII.**

Ht. 4 in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Nose injured; somewhat indistinct. Back hollowed out.

B 438. **Female Head.** Hair as last; wears high *calathos.*

Ht. 3 in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Indistinct; hollowed out behind.

B 439. **Female Head.** Hair waved in loops over the forehead and temples; wears *calathos* and veil falling over shoulders.

Ht. $2\frac{1}{8}$ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Remains of white slip; hollowed out behind.

B 440. **Female Head,** with neck. Hair parted and falling in a thick mass on each cheek; *calathos* and veil as last.

Ht. $3\frac{3}{8}$ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Left side broken. Back of head hollowed out.

B 441. **Female Head.** Hair parted and waved, gathered behind the temples and falling in a straight mass each side; low *calathos* or *stephanè.*

Ht. $1\frac{5}{8}$ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Back of head hollowed out. Good work.

B 442. **Female Head.** Hair brought forward on each side of the face in a thick loop ; *calathos* with row of pointed leaves along the top, of which only one now remains. The whole is covered with a white slip ; the leaves have been red, and there are remains of gilding.

Ht. 2½ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Back deeply hollowed out. Good work.

B 443. **Female Head.** Hair parted and drawn over ears ; fillet with row of large beads along the lower edge.

Ht. 3¼ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Nose injured. Back deeply hollowed out. Late archaic work.

B 444. **Female Head,** as the last ; in the centre of the fillet a large disc ; the fillet has been coloured red.

Ht. 2 in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Features worn and indistinct ; back flat, not worked.

B 445. **Female Head,** as the two last. Large nose ; hair in close crimped curls round the forehead ; traces of red on the hair.

Ht. 2⅜ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Indistinct ; back hollowed out.

B 446. **Upper Part of Goddess** (?), seated, holding a bowl in l. hand in front of her waist. Her hair is parted and crimped, and she wears a veil falling on the shoulders and a low *calathos ;* has been coloured red throughout on a white slip. The position of the head is slightly distorted. PLATE XIII.

Ht. 4¾ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Right fore-arm and most of left arm and all below waist wanting ; the back is hollowed out. The head is of a feminine type, but the body appears to be male.

B 447. **Dionysos** reclining on a couch with face to front ; l. elbow resting on a high cushion, the hand holding a bowl, the r. hand resting on his r. knee, which is drawn up. He is bearded, and his hair is parted, with a diadem rising to a point over the forehead, surmounted by a palmette or lotos-flower, and ornamented with a row of large beads ; over his lower limbs is drapery. The coverings of the couch and part of the framework are indicated ; the whole is covered with a white slip, the hair and nude parts and the bowl being coloured red, the eyes indicated in black outline, and the beard, which is merely blocked out, white.

Ht. 7 in. Length 6½ in. From Tarentum. Acquired from Mons. F. Lenormant, 1882. Lower end and legs of couch wanting, and a prop broken away at back ; white slip and colours much worn. Very flat, and in quasi-relief, the head being hollowed out behind.

B 448. **Dionysos** reclining on a couch ; as the last, but wears *ampyx* and diadem ornamented with a rosette over each temple and in front, with a lotos-flower above (broken off), and flaps falling on the shoulders. The beard is indicated by roughly-incised lines.

Ht. 5½ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Right fore-arm and legs wanting, also the whole of the couch, except the top pillow ; very indistinct. In quasi-relief, hollowed out behind ; late archaic style, more resembling D 480. Cf. *Arch. Zeit.* 1882, p. 290, fig. 8.

B 449. **Head of Dionysos,** bearded. The beard is pointed and projects straight out; round the head is a thick fillet with row of large beads along the lower edge and in the middle a circular flower surmounted by a lotos-flower.

Ht. 3¼ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Indistinct. Back flat, not worked; solid.

B 450. **Head of Dionysos,** as the last; the hair is parted and the beard merely blocked out.

Ht. 4 in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Lotos-flower broken off; features indistinct. Back hollowed out; a projecting piece under the chin.

B 451. **Head of Dionysos,** bearded; type as the two last, but not so archaic. The beard does not project, and is short and rounded; there is no circular flower in front, and the beads are smaller in size.

Ht. 3¾ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Indistinct; traces of red colour. Back hollowed out.

B 452. **Man reclining on Couch,** in quasi-relief, with face to front. His r. hand rests on his r. knee which is drawn up, and his l. elbow on a cushion; in l. hand he holds a *phialè* in front of him. He is beardless, with long hair falling straight on the shoulders; the mouth has a conventional smile; no drapery is visible.

Ht. 5⅛ in. Length 5½ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Feet and right-hand corner of couch broken away; very indistinct and in bad condition. Cf. *Arch. Zeit.* 1882, p. 286, fig. 1.

B 453. **Upper part of Man reclining.** He is beardless, and his hair is parted and surrounded with a diadem ornamented with large beads, over the middle of which is a lotos-flower; in l. hand he holds a *phialè* to his breast, and the r. has been extended. The flesh is coloured deep pink and there are remains of pink on the diadem; the whole has been covered with a white slip.

Ht. 5½ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Right hand lost; indistinct. Head hollowed out behind.

B 454. **Upper part of Man reclining,** as the last, but more distinct; on the breast is a *phialè*, which he has held in l. hand.

Ht. 7½ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Arms lost; surface scraped in places; no remains of colour. Back hollowed out.

B 455. **Upper part of Man reclining,** as B 452; the slip and colours have entirely disappeared.

Ht. 5⅛ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Right arm, legs, and couch wanting; corroded, and very indistinct. Flat at back; in quasi-relief.

B 456. **Head of Woman** (?). The hair is arranged in close formal curls over the forehead, with a bunch over each ear, falling in masses on the shoulders, the waves in which are indicated by horizontal grooves; round the head is a fillet with row of beads along the lower edge and a lotos-flower in the middle above.

Ht. 3½ in. From Tarentum. Acquired from M. Lenormant, 1882. Features somewhat coarse; traces of white slip, and of red on the hair. Back hollowed out.

B 457. **Head of Horse** to l., in quasi-relief, with straight mane, the neck roughly moulded.

Ht. 3½ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Broken away across the neck; back flat.

(2) VARIOUS SITES (B 458–478).

B 458. **Vase in form of Seated Woman**; on the top of her head is the mouth of the vase. She is seated with hands on knees and feet close together on a seat of ⌐ form, and wears a long close-fitting chiton, laced-up boots, and a broad necklace of gold-leaf, from which ornaments in gold-leaf hang on the shoulders; the skirt, lower hem, and wrists of the chiton are also ornamented with gold-leaf. Her hair, eyebrows, and pupils of the eyes are indicated in dark purple paint; at the back her hair falls in a thick mass of plaits to below the hips, where it is tied together at the ends, the plaits being indicated in low relief. The whole of the hair has been covered with gold-leaf, as has the mouth of the vase, which may have been intended to represent a *calathos*.

Ht. 5⅛ in. From the Polledrara tomb (Grotta dell' Iside, Vulci); acquired 1850. Murray, *Handbook of Gk. Archaeology*, p. 334; *Guide to Bronze Room*, 1871, p. 9, No. 9. For the treatment of the back hair, cf. the tufa figure from the same tomb (Dennis, *Etruria*², i. p. 459), but the style of this figure is in general archaic Greek rather than Etruscan. The gold-leaf is much worn, and the seat is injured.

B 459. **Vase in form of Seated Woman,** as the last, but smaller; the hair is not so thick, and is only plaited down the edges; an incised plait or twisted band passes horizontally round the back of the head.

Ht. 4¼ in. From the Polledrara tomb (Grotta dell' Iside), Vulci; acquired 1850. Micali, *Mon. Ined.* pl. 4, fig. 5, p. 42; Dennis, *Etruria*², i. p. 458; Murray, *Handbook*, p. 334; *Guide to Bronze Room*, 1871, p. 9, No. 10. Gold-leaf much worn, as on last.

B 460. **Alabastron,** of which the upper part is fashioned as a bust of Aphroditè; cf. B 203–204 from Cameiros. On the top of the head is the mouth of the vase; in the r. hand the figure holds a dove to her breast, while the l. hangs by her side; over the head is a veil falling flat on the shoulders, and round the neck is a necklace with pendant.

Ht. 10 in. From Italy. Braun Coll., 1852. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 21, No. 163. Mouth of vase broken. About 600 B.C., in the style of the figures from the Polledrara tomb at Vulci, Micali, *Mon. Ined.* pl. 4, figs. 2-4. Probably found in Etruria, but not unlike the figures from Sardinia in style.

B 461. **Upper part of Aphroditè,** forming a vase, the mouth of which is on the top of her head; in l. hand she holds a dove to her breast. Her hair is parted and waved, falling in two plaits on each shoulder and in a mass behind, cut off square between the shoulders; she wears circular earrings in the form of rosettes and

a sleeved chiton with *apoptygma* of crinkly material, fastened on the r. shoulder, the folds being indicated.

Ht. 5¼ in. From Italy, or perhaps Sicily. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 21, No. 164. Head damaged; part of back broken away. Cut off at the waist in modern times; right arm cut off at elbow. Good archaic work. Modelled in the round.

B 462. **Bust of Persephonè,** cut off at the waist. In r. hand she holds a pomegranate flower between her breasts, in l. a pomegranate-fruit under l. breast. Across the forehead is an *ampyx*, at the ends of which the hair is twisted back over the temples in wavy masses; she wears a close cap, stud-shaped earring in r. ear, chiton with sleeves and *apoptygma*, and himation falling in *pteryges* over the shoulders. The sleeves of the chiton are represented as of some crinkly material, and down the middle of the r. arm is a seam.

Ht. 8⅓ in. From Locri (?). Bequeathed by Miss Auldjo, 1859. *Mon. dell' Inst.* v. pl. 9, fig. 1; *Annali*, 1849, p. 114; *Monuments Grecs*, 1873, No. 2, p. 18; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 22, No. 165. Back flat, with hole. Repaired; face and left arm scraped; coarse red clay. Good late archaic work.

B 463. **Seated Goddess.** The hands are placed on the knees; the hair is crimped in three rows of waves; she wears a veil over the head falling on the shoulders, and long chiton. The figure has been covered with a white slip, the chiton coloured black, and the seat red; the seat has sides, and projecting cross-pieces at the back.

Ht. 3⅛ in. From Capua. Bequeathed by Sir W. Temple, 1856. Feet with projecting ledge broken away; left-hand projection on seat broken off. Flat at back; small hole below. Type as B 59.

B 464. **Seated Goddess;** type as B 170 ff. Her hands rest on her knees; she wears a *calathos*, long chiton, shoes, and veil falling over the shoulders to the feet, drawn over the knees each side. The seat has sides, a low back, and a projecting ledge for the feet.

Ht. 8 in. 1849. Indistinct. Back slightly modelled; hole underneath.

B 465. **Seated Goddess;** type as B 180, etc. from Cameiros. Her hands are placed on her knees, her feet parallel; the arms are hardly indicated. Her hair is arranged in vertical ridges over the forehead; she wears a high crescent-shaped *stephanè*, veil falling over shoulders, long chiton, and shoes. The seat has no sides, but the back projects on either side at the top; it rests on a plinth with a projecting ledge for the feet. The *stephanè*, chiton, and seat have been painted blue on a white slip; on the l. foot are remains of red colour.

Ht. 7¼ in. 1849. *Guide to 2nd Vase Room*, pt. 2 (1875), p. 18, No. 146. Slightly injured; top of seat broken. Back flat; hollow. Cf. Gerhard, *Ant. Bildwerke*, pl. 301, fig. 1 (a figure named by him Gaia) = Panofka, *Terracotten des k. Mus. zu Berlin*, pl. 2.

B 466. **Two Seated Goddesses,** side by side on one seat, with hands placed on their knees. They wear long chitons, shoes, and veils falling down from the backs of their heads and brought over the knees; the one on the r. has the hair

parted and waved, with two tresses falling on each shoulder, and folds of drapery between the legs; on the breast of the other is a patch of red, perhaps indicating the *apoptygma* of her chiton. The back of the seat reaches up to their shoulders; it has a projecting ledge for the feet, but no sides.

Ht. 4 in. Towneley Coll. Boehlau, *Aus ion. u. ital. Nekr.* p. 159 (wrongly given as from Cameiros); *Guide to 2nd Vase Room*, pt. 2 (1878), p. 20, No. 154. Indistinct; back flat (except the heads). On dual types of deities see Imhoof-Blumer, *Kleinas. Münzen*, ii. p. 319.

B 467. **Seated Goddess,** with hands placed on knees. Her hair is parted and waved; she wears a *calathos*, veil falling on shoulders, long chiton, and shoes(?). The back of the seat reaches to her shoulders; it has curved arms and a projecting ledge for the feet.

Ht. 4¾ in. Towneley Coll. 67. *Guide to 2na Vase Room*, pt. 2 (1878), p. 19, No. 151. Indistinct; hollowed out at back.

B 468. **Seated Goddess.** Her hands are placed on her thighs; her hair is parted and waved, with a curl falling on each shoulder; she wears a *calathos*, shoes, and long sleeved chiton with *apoptygma*. The seat has a projecting ledge for the feet, but no sides; at the top of the back are projecting cross-pieces (the one on the r. broken).

Ht. 6⅛ in. Blacas Coll., 1867. Indistinct; hollow at back. Cf. B 384 from Sardinia.

B 469. **Female Figure,** on a plinth. The hands are placed on the front of the thighs; the hair is curled in two rows over the forehead, and falls in wavy tresses on the shoulders. She wears a *calathos*, veil over back of head, long chiton, and himation covering the arms down to the wrists and falling in straight parallel folds nearly to the feet.

Ht. 6⅞ in. Blacas Coll., 1867. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 23, No. 173. Indistinct. Back flat. Similar to B 103 from Corfu; archaistic in style.

B 470. **Female Mask** in the form of a bust. The hair is parted and waved, falling in tresses on the shoulders; she wears a *calathos*, circular earrings, and veil falling on the shoulders; her hands hold up the edges of her chiton, which passes obliquely from r. shoulder under l. arm.

Ht. 5 in. From Fasano (Gnatia). Bequeathed by Sir W. Temple, 1856. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 66, No. 48. Indistinct. Three holes for suspension. Late archaic work.

B 471. **Female Mask.** The hair is parted and crimped, and round the head are a fillet and a *stephanè*; a veil falls straight over the shoulders on either side, and in the ears are circular earrings.

Ht. 5¾ in. Millingen Coll., 1847. Good archaic work. Remains of white slip.

B 472. **Female Mask.** Wears *stephanè*, and veil as last.

Ht. 2⅞ in. Towneley Coll. Very thin and indistinct.

B 473. **Female (P) Mask,** wearing fillet. The ears are pierced.

Ht. 6⅞ in. Braun Coll., 1852. Probably from Italy. Carefully executed; very thin, with smooth surface; injured by fire, and of a dark grey colour.

B 474. **Female Head.** The hair is arranged in a row of regular curls over the forehead, and over it is a veil; the face is long and narrow, the outer corners of the mouth and eyes inclined upwards.

Ht. 4 in. Towneley Coll. Nose broken; back of head broken away.

B 475. **Female Head.** Hair as last, but more carefully arranged, with tresses falling down l. side of neck; has been covered with a white slip.

Ht. 2½ in. Top and back broken away. Hollowed out vertically.

B 476. **Boy Crouching,** as B 265 from Cameiros, on a base. His r. hand rests on his r. knee which is drawn up, and his l. on the ground; his body is inclined to his l., and the l. leg bent under him; he is represented as bald.

Ht. 3¾ in. Millingen Coll., 1847. Back smooth and convex, with hole; hollow. Red clay.

B 477. **Boy Crouching,** as the last, on a plinth. He has long tresses falling on the shoulders; his position is similar to that of B 476, except that the hands and legs are exactly reversed.

Ht. 3⅜ in. Bequeathed by Miss Auldjo, 1859. Very indistinct. Back not worked; hollow. Coarse clay.

B 478. **Aryballos** in the form of a bull's head, upturned; the mouth of the vase is between the horns; it is cut off flat at the neck.

Ht. 2½ in. Acquired 1851. Traces of a pink slip.

4. UNKNOWN GREEK OR ITALIAN SITES (B 479-480).

B 479. **Vase in the form of a Siren,** as B 291–292 from Cameiros; mouth on top of head, and handle on back. The head of the Siren is turned to her r., and her hair is parted and falls in three tresses on each shoulder; round the neck is a necklace. Her legs are doubled under her, and she has a broad flat tail; the wings are closed.

Ht. 4½ in. Length 6 in. 1846. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 25, No. 189. Tail, and handle of vase, broken; somewhat indistinct.

B 480. **Ape Making Bread** (?), apparently a parody of such figures as B 234. The animal stands before a circular trough supported on a pedestal, and kneads the dough with both hands. The legs are not indicated, but are merged in the base together with the stem of the trough.

Ht. 4¼ in. Millingen Coll., 1847. Very rough coarse work.

5. RELIEFS (B 481-578).

(1) LOCRI (B 481–490).

[See Introduction, p. xlvii.]

B 481. **Fragment of Relief. Hades carrying off Persephonè: Hades** to l. is about to mount his chariot, of which part of the *antyx* is visible on the extreme l.; he holds **Persephonè** in his arms, pressing her against his waist. He is beardless, with short curly hair, and wears a fillet, short chiton, and chlamys over his shoulders; the curls of hair are indicated conventionally by a granulated surface. Persephonè holds a cock[1] in r. hand, and her l. is placed behind Hades' head; she wears a long chiton with *apoptygma*. **PLATE XXI.**

$4\frac{1}{2}$ × 4 in. From Locri. Castellani, 1865. *Arch. Zeit.* 1870, p. 77; Overbeck, *Kunstmythol.* iii. (Demeter), p. 592, *Atlas*, pl. 18, fig. 17; Förster, *Raub u. Rückkehr d. Persephone*, p. 109, No. 3; *Philologus*, Suppl.-Bd. iv. (1884), pt. 6, p. 635; *Academy*, 25 Apr. 1874, p. 470; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 78, No. 170. Head of Persephonè and lower parts of both figures lost; edge of relief on right side intact. Late archaic Greek work. The same subject occurs on one of the similar reliefs in the Naples Museum (see *Bull. Arch. Nap.* v. (1847), pl. 5, No. 4), and on one recently found at Selinus, which cannot be later than the fall of that city (B.C. 409); this appears to be one of the earliest instances of it in Greek art. Some further indications of the date seem to be given by the fact that Persephonè here wears the Doric chiton, but on the other examples the women wear the Ionic, which was introduced about the end of the sixth century B.C. among the Dorian peoples; it is also to be noted that Hades is beardless, whereas in the Naples reliefs he is bearded. The representation of the greater divinities as beardless obtained for a short time about B.C. 500; cf. the Zeus of Hagelaidas (*Ζεὺς ἡλικίαν παῖς*, Paus. vii. 24, 4). On the other hand Hades may be merely represented beardless here as a youthful bridegroom.

B 482. **Fragment of Relief. Hades carrying off Persephonè**: The subject is treated similarly to B 481. **Hades** to l. holds **Persephonè** in his arms; he is beardless, with hair in close clustering curls about his face, and wears a chlamys over his shoulders. Persephonè holds a cock in r. hand, and her l. is extended beyond Hades' head; her hair is waved over her forehead and knotted behind under a close-fitting cap; she wears long chiton with *apoptygma*. On the l. the tail of a horse (?) is visible. **PLATE XXII.**

$3\frac{1}{4}$ × $4\frac{3}{8}$ in. From Locri. Castellani, 1865. *Philologus*, Suppl.-Bd. iv. pt. 6, p. 635; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 78, No. 171. The lower parts of the figures and the l. fore-arm of Hades are lost; on the right side the edge of the relief is intact. Clay gritty, with much mica; traces of red colour.

B 483. **Fragment of Relief. Hades carrying off Persephonè: Hades** to r. rushes towards his chariot on the r., where two tails of the horses (?) are visible, within an angle formed by a wide and a narrow ridge, probably intended for the *antyx* of the chariot; he carries **Persephonè** on his r. shoulder, clasping her round the

[1] That the cock was specially sacred to Persephonè is known from Porphyry, *De Abstin.* iv. 16: *καὶ τὸν ἀλεκτρυόνα δὲ ταύτῃ ἀφιέρωσαν.*

waist with r. arm, and round the knees with l. He is beardless, and wears a chlamys flying behind from his shoulders. Persephonè looks back, with both arms extended, the r. bent as if beckoning; her hair is drawn back into a knot under a cap, and she wears long chiton with *apoptygma;* her r. fore-arm is not indicated.

5½ × 6⅛ in. From Locri. Castellani, 1865. *Philologus*, Suppl.-Bd. iv. p. 635; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 78, No. 169. Lower part lost; the top and left side of the relief are intact. Late archaic work.

B 484. **Fragment of Relief.** **Persephonè** (P), upper part of, to l., holding a fluted *phialè*[1] in l. hand, and a cock in her extended r.; her hair is parted and projects at the back under a close-fitting cap, and she wears a long chiton with looped-up sleeves and folds indicated by fine crinkly lines, over which is a *diploïs* hanging over r. shoulder and falling in *pteryges* over r. arm. Above is suspended a *phialè mesomphalos* with raised pattern inside forming a rosette of twelve points. PLATE XXII.

5 × 4¼ in. From Locri. Castellani, 1865. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 77, No. 168. Cf. *Bull. Arch. Nap.* v. (1847), pl. 5, fig. 3 (perhaps from the opposite side of this slab). The top and right side are intact, and round them runs a raised border, ⅛ in. wide, on which are traces of a wave-pattern (?) painted red. Fine close-textured clay, as in the Naples examples.

B 485. **Fragment of Relief.** **Dionysos** to l., with pointed beard and long hair waved on the temples and looped up behind, wearing chiton and himation thrown over both arms. In r. hand he holds out a *crater* with handles in the form of volutes, the body fluted, with wave-pattern and maeander incised above. PLATE XXII.

Ht. 3¾ × 3¼ in. From Locri. Castellani, 1865. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 79, No. 174. Figure of Dionysos below waist and left hand lost; edge of relief on right side intact. Somewhat indistinct; rough-grained pebbly clay. Traces of black on the background, and of red on the neck of Dionysos. Cf. for the type *Coll. Sabouroff*, i. pl. 1.

B 486. **Fragment of Relief.** **Hermes Criophoros:** He moves to r., carrying the ram with its head over l. shoulder, and holding its four feet in l. hand against his breast, *caduceus* in r. He has a long pointed beard, and wears *petasos*, chlamys wound round his arms, and short close-fitting chiton. On the r. are indications of a chariot towards which he is moving; part of the side-rail and front bar are visible. PLATE XXI.

5⅝ × 4½ in. From Locri. Castellani, 1865. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 78, No. 172. Lower part lost, also head of ram. Rough-grained clay as the last; traces of red colour. Cf. *Bull. Arch. Nap.* v. (1847), pl. 5, No. 5 (Hermes without ram); in a relief published in *Ann. dell' Inst.* 1867, pl. D, Hermes faces Aphroditè, with an incense-burner between them.

B 487. **Fragment of Relief.** Part of a **horseman** moving to l., holding a *chelys* in l. hand; only the l. hand and l. side from waist to ankle remaining. His hip and thigh are covered by a garment with granulated surface, the folds of which are indicated, perhaps the skin of some animal; the treatment suggests the

[1] Cf. Polybius, *Reliq. libr.* xii. 5, on the παρθένος φιαληφόρος at Locri.

imitation of metal. The horse wears a collar ornamented with rosettes between two rows of beads; only the body and upper part of the hind legs remain. On its further side is visible part of another horse moving abreast with it. The figure may be intended for one of the Dioscuri.[1]

$3\frac{3}{4}$ × 5 in. From Locri. Castellani, 1865. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 79, No. 173. Fine close-textured clay as in the Naples examples. On the connection of the Dioscuri with Locri, see Strabo, vi. 1, 10, p. 261; Diod. Sic. viii. 32; Justin, *Epit. hist. Trogi Pomp.* xx. 2, 11, and 3, 8.

B 488. **Fragment of Relief.** A woman stooping forward to l. over a candelabrum, holding two birds and a flower in l. hand, and advancing the r. towards an enthroned deity (now wanting). Her hair is looped up in a mass at the neck, and she wears long sleeved chiton of crinkly material with folds indicated by fine wavy lines, and himation over shoulders falling in *pteryges*. The candelabrum stands on three feet in the form of claws, and on it is perched a cock; on the l. of it is a rectangular base, on which the deity is seated. Behind her is another woman, upright, similarly clad, who holds a *calathos* in l. hand; her figure is restored from the shoulders upwards, including the top of the *calathos* and part of the r. arm which has been raised over the other's head. PLATE XXI.

$8\frac{1}{4}$ × $6\frac{1}{2}$ in. From Locri. Castellani, 1865. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 76, No. 165. Right fore-arm of stooping woman lost; edge of relief intact on right side and lower edge. In the modelling of the figures the planes are skilfully varied, though the relief is kept very flat; the broad flat folds of the himation contrast strongly with the close crinkly lines of the chiton. The restored portion of this relief is a cast from a similar relief in the possession of the University of Göttingen, sent by Dr. Dilthey in 1897 in exchange for a cast of the part in this Museum.

B 489. **Fragment of Relief.** Two women side by side to l., cut off at the waist. The nearer one[2] holds a *calathos* in l. hand, and her r. is extended as if holding some object before the other's eyes; her hair is arranged in curls over the forehead, and covered with a close-fitting cap, encircled with a band of incised rosettes; she wears a long chiton with hanging sleeves and fine folds. Of the other, only the chin, neck, and r. upper arm are visible, and her l. hand, which is placed round the waist of the first.

$4\frac{1}{2}$ × $3\frac{3}{4}$ in. From Locri. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 77, No. 166. Edge intact on right side. Round the figures are traces of a line of black paint.

B 490. **Panel,** perhaps from a cubical base, with wide raised edge; design of a *carchesion* in low relief, with fluted body and high slender stem; evidently intended to represent a metal vase.[3] PLATE XXII.

$3\frac{1}{4}$ × 4 in. From Locri. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 77, No. 167. Found with B 489; possibly part of the same object. Upper edge and part of sides intact.

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[1] Cf. Theocr. xxii. 24: *ἱππῆες, κιθαρισταί, ἀεθλητῆρες, ἀοιδοί.*

[2] This figure may be intended for Persephonè (cf. Callim. *in Cer.* 120, for her connection with the *κάλαθος*).

[3] The form of the vase answers more to the description of the *καρχήσιον* as given by Athenaeus (xi. 474 E) than to that usually described as a *κάνθαρος*; the former shape appears to have been always made in metal. See Ussing, *De nominibus vasorum*, p. 137.

B 491. **Fragment of Relief.** Goddess (?) seated upright to r. on a *diphros*, with hands raised; possibly **Athena Erganè** spinning. Her hair is curled over the forehead and flows down her back, rendered by incised lines radiating from the crown; she wears a *stephanè* ornamented with flowers, circular earrings in the form of rosettes, long sleeved Ionic chiton of crinkly material, and himation twisted round lower limbs. Of the *diphros* part only is visible; the legs end above in Ionic capitals. On the r. side part of the frame of the panel remains. PLATE XXII.

Ht. 5½ in. Found near Naples; acquired 1889. Late archaic work, somewhat rough. Cf. a relief at Athens published by Miss Hutton in *Journ. Hell. Stud.* xvii. (1897), pl. 7 and p. 309, representing Athena Erganè, and a similar relief, *ibid.* p. 311, where Athena holds a bowl in right hand. A figure of similar type in *Bull. Arch. Nap.* 1847, pl. 5, No. 6; cf. also the Aphroditè in *Ann. dell' Inst.* 1867, pl. D; and for the treatment of the drapery, B 488.

B 492. **Fragment of oblong Plaque with Relief.** A woman to r., smelling a flower or pomegranate held up in her l. fore-finger and thumb; with r. hand she holds up the edge of her skirt. Her hair is arranged in curls over the forehead and falls in a mass down the back; she wears a fillet, earrings, necklace, long chiton with looped-up sleeves, and himation over l. shoulder, falling in straight shallow folds.

Ht. 4¾ in. From Etruria. Bequeathed by Sir W. Temple, 1856. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 70, No. 60; Dumont-Pottier, *Les Céramiques de la Grèce propre*, ii. p. 228, No. 28. Lower part broken away. Good archaic Greek work.

B 493. **Fragment of Relief. Man reclining:** His head is turned round to r., and he rests on his l. elbow; he has probably been represented as reclining on a couch at a banquet. He has a long pointed beard, and hair falling to the neck; he wears a fillet and a chlamys or himation over l. shoulder and about the loins.

Ht. 3½ in. Length 3⅝ in. From Corfu (?).[1] Bequeathed by Mr. Woodhouse, 1868. Dumont-Pottier, *Céramiques*, ii. p. 228, No. 27; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 70, No. 59. Right fore-arm, left arm from elbow to hand, and body from waist wanting. No archaism in modelling, except in treatment of hair and beard. Hole for suspension. Of the background only the right-hand upper angle remains.

94–531. A series of reliefs found in a tomb at Capua, and acquired from Castellani in 1873. They all appear to have formed part of the decoration of the tomb. Several similar reliefs were acquired in 1867 from the Blacas Collection and in 1875 (see B 534–572), and must be from the decoration of the same or a similar tomb. For other examples, see Panofka, *Terracotten d. k. Mus. zu Berlin*, pl. 47 (from Nola) and the Sale Catalogue of the Saulini Collection (1899), pl. 4.

B 494. **Reliefs,** forming one group.

(1) Woman to the front, standing with hands on hips behind the *antyx* of a chariot, which crosses her body at the waist: her hair falls in a tress on each shoulder, and she wears a long chiton, on which are traces of red colour on a white slip. Body and pole of chariot also indicated.

Ht. 2¾ in. Face injured.

[1] The style of the relief is Italian rather than Greek, and this was probably found in Sicily or Southern Italy, not in Corfu. All the Woodhouse terracottas are open to doubt in respect of provenance.

(2) Woman as the last, wearing cap or veil over head; faint traces of red, but no white slip.

Ht. 2¾ in. Repaired; features fairly distinct.

(3) Woman as the last; remains of white slip, but no red.

Ht. 2¾ in. Broken in two places.

(4) Woman as before; remains of red and blue colour on white slip.

Ht. 1⅞ in. Legs from thighs lost.

(5) Fore-part of horse to the front; harness indicated by red lines; body covered with white slip.

Ht. 3⅛ in.

(6) Fore-part of horse, as last; no colours.

Ht. 3¼ in. Much injured, especially face; white slip nearly all gone.

From Capua. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 74, Nos. 130–135. Cf. a terracotta relief with *quadriga* to front in *Bull. Arch. Nap.* 1854, pl. 2, fig. 3; also *Saulini Sale Cat.* (1899), pl. 4, No. 268, and Kekulé, *Terracotten von Sicilien*, pl. 54, fig. 1.

B 495. **Youth** in high relief, nude, with hands raised as if supporting some object (for the type, cf. *Brit. Mus. Cat. of Bronzes*, Nos. 566–571); his feet are placed close together on a plinth ending in volutes, at either end of which is a goat or ram lying down with head outwards. Below this is the bust of a Gorgon in relief, with chiton of crinkly material covering the shoulders; over the forehead is a row of curls, behind which is a fillet ending in palmettes behind the ears; round the lower part of the face is a fringe of snakes.

Ht. 7 in. From Capua. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 74, No. 136. Made from a mould for a bronze vase-handle; very fine clay.

B 496. **Relief** with feet of a figure as the last, standing on a plinth ending in volutes, cut off flat above; on either side is a ram lying down with head outwards. Below is a bust of a Gorgon (as on the last), with snakes under the chin, rearing upwards; above the forehead, a fillet ending in palmettes with two volutes. On the r. shoulder are traces of red colour on a white slip.

2⅝ × 2 in. From Capua. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 75, No. 138. The upper part of the figure was made in a separate piece, to which this was fitted. Moulded from a bronze; very fine clay, cracked in firing.

B 497. **Relief,** as the last, but indistinct; remains of red on Gorgon's forehead, hair, drapery, and r. shoulder.

2⅝ × 2 in. From Capua. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 75, No. 137. Head of ram on left lost.

B 498–501. **Four Sphinxes** to the front in low relief, with faces turned to r.; each stands on the gable of a *stelè* (lost), with a volute-ornament rising on either side. Their wings are spread and recurved; their hair falls in a thick mass on the neck,

and is gathered at the back in a knot which projects under a cap Three of them shew traces of having been covered with a white slip, on which in two cases are remains of colouring (red and blue), apparently indicating the border of drapery on the breast.

Ht. of each, 3⅜ in. From Capua. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 76, Nos. 144–147. One is repaired, and has the peak of the cap broken off. Moulded from a bronze; very fine clay. See Weicker, *Seelenvogel*, p. 99.

B 502. **Bust of Gorgon,** in relief, between two Sphinxes. The Gorgon's mouth is very wide, with protruding tongue, and very long eye-teeth; the eyes prominent, with eyebrows strongly marked in relief; the bridge of the nose and the forehead deeply depressed. The hair is formed of snakes, the tails of which, curled in volutes, surround the forehead, the heads being turned to the right and left; below the snakes is a row of thick curls; in the ears are circular earrings in the form of rosettes. The bust is covered with a garment ridged to represent folds, and outside, a curved ridge extends from the neck to the base on either side. The two Sphinxes stand on this curved ridge, each with the inside paw on the Gorgon's head, their faces turned to the front, and wings recurved; on the right-hand Sphinx's wing are remains of red colour on a white slip.

4⅞ × 2¾ in. From Capua. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 75, No. 139.

B 503. **Fragment of similar Relief,** of which only the Gorgon's face and the Sphinx on the r. are preserved; traces of red colour on white slip on the wing.

3½ × 2 in. From Capua. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 75, No. 140. Indistinct; has been injured by fire.

B 504. **Gorgoneion** in relief. The face is short and wide; the tongue protrudes, and the teeth (except the eye-teeth) are indicated; in the middle of the forehead is a vertical furrow. The hair is arranged in short spiral curls all round the face, with two separate thick tresses, curled at the ends, falling on either side; on the end of one tress are traces of red colour. Above is the base of a fluted column, cut off flat, on which is a row of large beads between two fillets; on either side of it is a lion lying outwards with face turned to front.

3⅛ × 2⅜ in. From Capua. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 76, No. 143. Lion on right broken away except the hind parts.

B 505. **Gorgoneion,** as the last; traces of red on shaft of column but none on the tresses; teeth not indicated.

3⅜ × 2¼ in. From Capua. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 76, No. 142. Lion on right complete.

B 506. **Gorgoneion,** as before, but in lighter clay and better executed; no traces of colour.

3½ × 2⅜ in. From Capua. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 75, No. 141. Column cut off nearer to base.

B 507–512. **Six Gorgoneia,** each with three rows of curls over the forehead, long eye-teeth, and protruding tongue.

Diam. 1⅝ in. From Capua. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 74, Nos. 114–119. Cf. Panofka, *Terracotten d. k. Mus. zu Berlin*, pl. 47, fig. 4 (from Nola); also Levezow, *Entwickelung d. Gorgonen-Ideals*, pl. 1, fig. 9, p. 182, and Roscher, *Lexikon*, i. p. 1714.

Fig. 29 = B 507.

B 513. **Gorgoneion,** with two formal rows of spiral curls over the forehead, the upper row somewhat snake-like; tongue and teeth as last.

Diam. 3¼ in. From Capua. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 74, No. 113. Cf. Panofka, *Terracotten d. k. Mus. zu Berlin*, pl. 62, fig. 2; also Levezow, *Entwickelung d. Gorgonen-Ideals*, pl. 1, fig. 10, p. 182. Greenish-grey clay.

B 514–516. **Three Female Heads** of the type of Hera; the face long and narrow, the hair arranged in curls over the forehead, with a *stephanè* above. On two of them are traces of blue and red colour on a white slip; the third is much injured and surface scraped.

Ht. 1⅛ in. From Capua. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 74, Nos. 123–125. Cf. Panofka, *Terracotten d. k. Mus. zu Berlin*, pl. 47, fig. 5, and *Saulini Sale Cat.* pl. 4, No. 268.

Fig. 30 = B 518.

B 517. **Female Head,** as the last: hair looped in three rows of waves over the forehead.

Ht. 1⅜ in. From Capua. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 74, No. 122. *Stephanè* injured; no slip or colours; only slightly archaic.

B 518. **Head of River-God.** The hair falls straight over the forehead; he has bovine horns and ears, curly moustache painted red, and short thick beard in separate curls.

Ht. 2⅛ in. From Capua. Castellani, 1873. Probably from the same tomb as B 469 ff. Fifth century work, but not archaic. Cf. *Saulini Sale Cat.* pl. 4, No. 268, and Panofka, *Terracotten d. k. Mus. zu Berlin*, pl. 47, fig. 3.

B 519. **Mask of Dionysos.** He has a smooth crescent-shaped beard, crossed obliquely by the ends of a long moustache; his hair is arranged over the forehead in several rows of short crisp curls, granulated, with a fillet above; below the under-lip is a separate tuft of hair.

Ht. 1⅞ in. From Capua. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 73, No. 103. Has been gilt. Cf. Panofka, *Terracotten des k. Mus. zu Berlin*, pl. 47, fig. 2.

Fig. 31 = B 519.

20–521. **Two Masks of Seilenos.** Bald over the forehead, which is deeply wrinkled, hair very short on the temples; beard broad and crescent-shaped, with smooth surface, which has been coloured; eyebrows in relief; under the lower lip is a tuft of hair. The flesh of one has been painted red; on the other are faint remains of red and black.

Fig. 32 = B 521.

Ht. $2\frac{1}{8}$ in. From Capua. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 73, Nos. 100, 101. Somewhat indistinct.

12–523. **Two Masks of Bearded Satyrs.** Bald in the middle of the forehead, with erect ears, hair and beard indicated by fine crinkly lines, long tongue-shaped tuft under lower lip, and grooved moustache. The hair and beard are painted red, the moustache and tuft blue, and on the flesh are remains of white slip.

Ht. $1\frac{1}{2}$ in. From Capua. Castellani, 1873. *Guide to 2nd Vase Room*, pt 2 (1878), p. 73, Nos. 89, 90. Cf. Panofka, *Terracotten d. k. Mus. zu Berlin*, pl. 47, fig. 1. Indistinct.

B 524. **Similar Mask.** Flesh and ears red; hair and beard blue.

Ht. $1\frac{1}{2}$ in. From Capua. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 73, No. 94. Right side injured; indistinct.

5–526. **Two Masks** as before. Face red; beard blue; eyes outlined in black on white.

Ht. $1\frac{3}{8}$ in. From Capua. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 73, Nos. 95, 96. Ears broken; indistinct.

B 527. **Mask**, as before; hair red; face covered with white slip, and forehead painted blue; ears not indicated.

Ht. $1\frac{3}{8}$ in. From Capua. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 73, No. 97. Indistinct.

B 528. **Mask** as before. Top of head blue; eyes painted in black outline on white; hair and beard red; flesh covered with white slip.

Ht. $1\frac{1}{2}$ in. From Capua. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 73, No. 91. Left ear broken; indistinct.

B 529. **Mask**, as the last; ears not indicated.

Ht. $1\frac{1}{4}$ in. From Capua. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 73, No. 92. Indistinct.

B 530. **Mask** as before. Flesh painted red; beard blue; eyes outlined in black on red ground. Across the forehead is a white band; the ears are not indicated.

Ht. $1\frac{3}{8}$ in. From Capua. Castellani, 1873. Chin broken across.

B 531. **Mask** as before. The ears do not project; colours faded away except red on the hair.

Ht. 1⅛ in. From Capua. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 73, No. 98.

Fig. 33 = B 531.

B 532. **Mask of Dionysos**, as B 519. He has a smooth crescent-shaped beard (cf. B 520), crossed obliquely by the ends of a long moustache; his hair is arranged over the forehead in several rows of short crisp curls, granulated, with a fillet above; below the under-lip is a separate tuft of hair. Remains of gilding on hair and beard.

Ht. 1⅞ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 73, No. 104.

B 533. **Mask of Dionysos**, as the last; the face has been painted blue, and there are remains of gilding and of red on the top of the head.

Ht. 1⅞ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 73, No. 105. Somewhat indistinct.

B 534. **Mask of Seilenos**, as B 520. Hair very short over the temples; broad crescent-shaped beard (merely blocked out; has been painted); under the lower lip a tuft of hair. He is bald over the forehead, which is deeply wrinkled; eyebrows in relief. Remains of red on face and black on top of head.

Ht. 2⅛ in. 1875. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 73, No. 102.

B 535. **Mask of bearded Satyr**, as B 522 ff. He is bald in the middle of the forehead, and his ears are short and erect; hair in short curls, very thick at the sides, and rendered by fine crinkly lines, as is the beard; the moustache is long and grooved, and under the lower lip is a long tongue-shaped tuft of hair. The face has been painted white, the beard red, the moustache blue.

Ht. 1½ in. 1875. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 73, No. 99. Indistinct.

B 536. **Mask of bearded Satyr**, as the last; ears not indicated. The face is painted blue, the hair red, and the eyes have been white; on the beard no colour remains.

Ht. 1⅜ in. 1875. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 73, No. 93.

B 537. **Mask of bearded Satyr**, as B 535, except that the hair is finely granulated. The face, moustache, and tuft are painted red, the beard green, the eyes black, and the hair has been blue.

Ht. 2⅛ in. 1875. Right ear lost.

Fig. 34 = B 537.

B 538. **Mask of Bearded Satyr,** as the last. The hair is painted green, the beard, moustache, and tuft red, and on the cheeks are patches of red ; the eyes are outlined in black, and on the forehead are three wavy black lines representing wrinkles.

Ht. 2⅛ in. 1875. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 72, No. 87. Right ear broken.

B 539–543. **Five Masks of Bearded Satyrs.** The hair and beard are represented by straight parallel ridges, finely rendered ; the moustache is long and smooth, and under the lower lip is a tuft of hair. The outer corners of the eyes are inclined upwards, the nose is snub, and the ears are long, pointed, and erect ; round the head is a fillet. The background is filled in above the head.

Fig. 35 = B 539.

Ht. of each, 2⅛ in. From Sicily. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 72, Nos. 82–86. One has been covered with a white slip, on which red colour has been applied ; another has no background, and the tip of the right ear is broken off.

B 544. **Head of Satyr** to l., in relief, cut off below the chin. The hair projects in a tuft at the back ; the beard is broken off short. The nose is sunk on the bridge and lumpy at the end ; he has a moustache and large ears pointed forward.

Ht. 1¾ in. 1875. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 71, No. 67.

B 545. **Mask of River-God.** Hair in three rows of formal curls over the forehead, behind which are visible a bull's hide and horns ; long thick beard indicated by wavy vertical lines, and long curly moustache.

Ht. 2¼ in. 1875. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 72, No. 78. Repaired ; burnt to a grey colour.

B 546. **Similar Mask,** not burnt. The beard, hair, and bull's hide are painted red, and on the forehead and each cheek are spots of red ; the pupils of the eyes are indicated in dark brown.

Fig. 36 = B 547.

Ht. 2⅜ in. 1875. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 72, No. 69. Right horn broken off.

B 547. **Mask of River-God,** as the last.

Ht. 2⅜ in. 1875. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 72, No. 70. Tip of left horn broken ; colour somewhat faded.

B 548. **Mask of River-God,** as before. The face and ears are painted blue, the horns and eyes white, and the beard red.

Ht. 2 in. 1875. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 72, No. 68. Somewhat worn.

B 549–555. **Seven similar Masks,** exactly as B 545, except that all but one are burnt to a grey colour ; the unburnt one has the horns painted white.

Ht. $1\frac{7}{8}$ in. to $2\frac{3}{8}$ in. Blacas Coll., 1867. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 72, Nos. 71–77.

B 556. **Head of River-God,** as B 518. Hair falling in short vertical wavy tresses over forehead ; curly moustache and short thick beard in separate curls. On the hair between the horns are traces of red.

Ht. 2 in. From Sicily. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 72, No. 81. Right horn broken.

B 557. **Head of River-God,** similar ; remains of red colour on face.

Ht. $2\frac{1}{8}$ in. From Sicily. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 72, No. 80. Right horn and ear lost.

B 558. **Head of River-God,** with eyes closed(?). Hair in wavy lines over the forehead terminating in short spiral curls (*κέρατα*) ; behind it are visible a bull's horns and hide, the latter shewing traces of red colour ; eyebrows raised in relief ; long thick beard with hair indicated by fine crinkly lines, long curly moustache, and a small tuft under the lower lip.

Ht. $2\frac{1}{4}$ in. From Cervetri ; found in a tomb. Presented by Cav. Campana, 1844. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 72, No. 79. Late archaic work ; freer and less conventional in style than B 549 ff.

B 559. **Head of River-God,** as the last. The hair and beard are rendered in fine crinkly lines, and the hair falls in long spiral curls (*κέρατα*) over the forehead ; long curly moustache and tuft under lower lip. The face is painted bright red, the hair and beard blue, and the eyes have been white. Round the head is a fillet.

Ht. $2\frac{1}{4}$ in. Capua (?), 1889. Miss Hutton, *Gk. Terracotta Statuettes* (*Portfolio*, No. 40, Nov. 1899), pl. 4. No horns are visible, but they may have been cut or broken off.

Fig. 37 = B 559.

B 560. **Gorgoneion,** as B 507, with three rows of curls ; protruding tongue and long eye-teeth.

Diam. $1\frac{1}{4}$ in. From Nola. Bequeathed by Sir W. Temple, 1856. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 74, No. 121. Indistinct.

B 561. **Gorgoneion,** as B 513 ; hair in two rows of curls ; tongue and teeth as the last.

Diam. $2\frac{5}{8}$ in. From Nola. Bequeathed by Sir W. Temple, 1856. Ears cut away.

B 562–564. **Three Gorgoneia,** as the last. Mouth open ; very long eye-teeth ; two formal rows of spiral curls. In B 562 the tongue has been painted red and the whole covered with a white slip.

Diam. $2\frac{3}{8}$ in. Blacas Coll., 1867. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 73, Nos. 106–108. B 563–564 have been repaired, and are burnt to a dark grey colour. Ears cut away.

5-566. **Two Gorgoneia,** as before; in one case there are remains of blue colour in the hair.

Diam 2⅝ in. Millingen Coll., 1847. *Guide to 2nd Vase Room*, pt. 2 (1878), Nos. 109, 110. One repaired; ears of both cut away.

B 567. **Gorgoneion,** as before; no colours.

Diam. 2⅝ in. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 73, No. 111. Somewhat indistinct; ears cut away.

B 568. **Gorgoneion,** as the last; the smaller teeth indicated by a wavy line.

Diam. 2⅝ in. Presented by General Meyrick, 1878. Repaired; ears cut away.

B 569. **Gorgoneion,** as before; traces of blue colour on eyes and red on nose and elsewhere.

Diam. 2⅝ in. 1875. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 74, No. 112. Ears cut away.

B 570. **Gorgoneion,** as B 560, but the hair is arranged in plaits indicated by parallel zigzag lines ending in a row of curls over the forehead.

Fig. 38 = B 570.

Diam. 1¼ in. 1875. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 74, No. 120.

B 571-572. **Two Female Heads,** of the type of Hera; the face long and narrow, the hair arranged in curls over the forehead, with a *stephanè* above; both are covered with a white slip, and on one are traces of colour.

Ht. 1⅛ in. 1875. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 74, Nos. 126–127. Cf. B 514–516. Indistinct.

573. **Female Mask.** The hair is parted and waved, with *stephanè* above.

Ht. 1½ in. Blacas Coll., 1867. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 74, No. 128. Burnt; rude work.

574. **Female Head** to r., in relief, cut off at the neck. The hair is arranged in regular curls on the forehead, behind which it is crossed by a cap secured with a band; coarse features.

Ht. 1⅞ in. 1875. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 71, No. 66.

575. **Female Head** to l., in relief. The hair is arranged in a triple row of close curls in front under a fillet and drawn back in waves.

Fig. 39 = B 576.

Ht. 1⅞ in. From Nola. Bequeathed by Sir W. Temple, 1856. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 71, No. 65. Repaired; has been broken off at neck.

576. **Helmeted Head** in relief, beardless. The helmet is of the Corinthian type, and on the cheek-pieces are rams' heads in relief (cf. *Brit. Mus. Cat. of Bronzes*, No. 1059).

Diam. 1¾ in. Durand Coll. 1664. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 74, No. 129. Cf. Panofka, *Terracotten d. k. Mus. zu Berlin*, pl. 47, fig. 6 (from Nola).

B 577. **Six Rosettes,** each with eight petals.

Diam. $\frac{15}{16}$ in. Blacas Coll., 1867. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 76, Nos. 159–164. Two broken; all more or less burnt.

B 578. **Eleven Palmettes,** with eleven petals and double volutes below.

Ht. $1\frac{5}{8}$ in. Blacas Coll., 1867. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 76, Nos. 148–158. Two incomplete; all more or less burnt. These palmettes and rosettes are probably from the decoration of a tomb; cf. *Saulini Sale Cat.* pl. 4, No. 268.

6. ARCHITECTURAL TERRACOTTAS OF THE ARCHAIC PERIOD (B 579–604).

(1) SICILY (B 579–580).

B 579. **Ionic Capital.** The face is concave, the *kymation* projecting strongly below; the top is triangular and the *canalis* is convex. The capital is ornamented with egg-moulding, alternately blue and red on white, bead-and-reel, and an

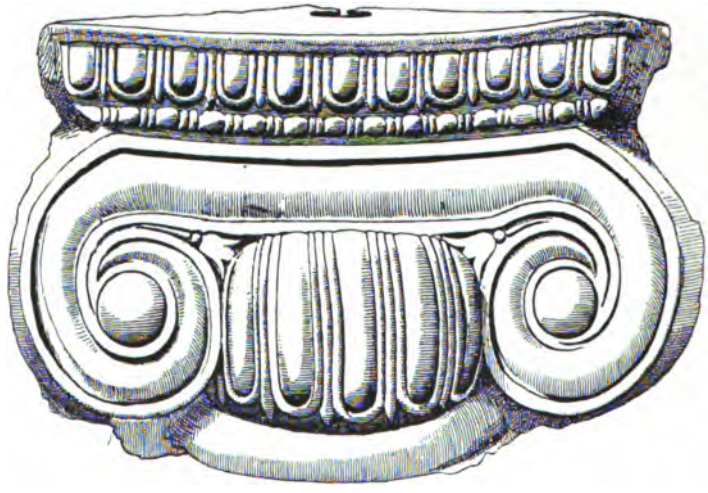

Fig. 40 = B 579.

elongated tongue-pattern; the volutes, which have lotos-flowers in the angles, are red with white centres, and the necking has been painted blue.

Ht. $4\frac{7}{8}$ in. From Gela. Presented by J. Reddie Anderson, Esq., 1899. Broken away at back and below; hole in top. Probably fifth century B.C.; the nearest parallel is one found on the Acropolis of Athens (Durm, *Handbuch d. Architektur*, Part 2, Vol. i. p. 246).

B 580. **Antefix,** circular, with Gorgoneion in relief. The hair is parted, with two rows of curls over the forehead, and tresses down each side, looped up; grinning mouth, with protruding tongue and teeth indicated; wears a *stephanè* and circular earrings.

Ht. 7 in. From Gela. Presented by J. Reddie Anderson, Esq., 1899. Injured on either side. Cut off flat below; a curved projection at the back.

(2) ANTEFIXAL ORNAMENTS FROM CAPUA, ETC. (B 581–604).

[See Introduction, p. xvii.]

581. **Antefix,** with Gorgoneion in low relief, within a rim. The mouth is wide, with long tusks protruding (two above and two below) and tongue thrust out; all the teeth are indicated, and the cheeks are puffed out; over the forehead is a fringe of curls. On either side of the face rears up a bearded snake with open mouth and long crest.

Length 10¾ in. Ht. 7¼ in. Ruvo, 1875. Injured over the eyes. Flat at back.

582. **Antefix** with Gorgoneion in relief, semi-circular, with plain rim. The hair is parted and waved and looped up over the temples with bands tied round; it is rendered in parallel strands deeply incised. The upper teeth are visible, and the tongue protrudes; on either side a coiled serpent issues from the loop of the hair, with head outwards.

Ht. 7⅛ in. Length 10⅛ in. Tarentum, 1889. Right lower corner injured; remains of projection behind at top. Late archaic work.

583. **Antefix** with relief of Gorgoneion. The hair is not indicated, but there are two plain bands round the forehead on which are remains of black markings; the nose is short and snub; the tongue and eye-teeth protrude.

Ht. 6 in. Tarentum, 1884. Broken away round lower edge; remains of projection at back. Late archaic work (possibly archaistic).

584. **Antefix** in form of female head. The hair is painted red and is parted and waved in three rows, the waves conventionally treated and overlapping like tiles; two long plaits fall down either side of the neck, divided horizontally at regular intervals. The edge of a veil over the head and the upper edge of a chiton are visible, both coloured red; at the back is a raised red band, either a head-band or part of the arched frame round the head; the outer corners of the mouth and eyes are turned upwards. Below is a plain plinth.

Ht. 8 in. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 80, No. 176. Top and sides injured; remains of projection at back. Very archaic work.

585. **Part of Antefix.** Fragment of bearded mask in low relief, with a radiating fan-shaped ornament like a large palmette round the lower part; two rows of curls over the forehead; smooth blocked-out beard, which has been painted to indicate the hair, and flat moustache terminating in decorative volutes. On either side of the face is a volute, touching the ends of the moustache; the palmette ornament has been coloured purple.

Ht. 6½ in. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 80, No. 177. Upper part and sides broken; remains of white slip on face; indistinct. Cf. Campana, *Ant. opere in plastica*, pl. 28. Apparently late and archaistic work.

B 586. **Antefix** with androtauric **head of river-god.** The features are human, with fringe of curly hair over the forehead, beard, and wavy moustache; behind the fringe of hair and down the sides of the face the bull's hide is indicated, and the ears and horns are those of a bull. The face is short, with broad nose and narrow eyes, the outer corners inclined upwards, the eyebrows indicated by a slight ridge; the surface of the beard has apparently been indicated by paint. The horns have been coloured red, the hair, moustache, and skin between the horns black; behind the horns are ribbons twined to a rounded fillet in white and red.

Ht. 9 in. Millingen Coll, 1847. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 80, No. 178. Back and part of right side broken away; ears injured; frame broken away all round.

B 587. **Antefix. Typhon** in high relief to the front, with hands raised, each holding a gaping serpent; below the abdomen are two bearded lion-headed serpents interlaced, with open mouths; he has a beard and heavy moustache, and staring eyes; wings are attached to the fore-arms, the pinions modelled. His flesh is painted bright red, and his lips are also red; his hair, beard, and moustache are black, eyes black with white *cornea*, and wing-feathers alternately black and red on white ground. The serpents are painted with red and black markings and black spots on a white ground, the coils indicated by twisted red lines, the eyes outlined in black, the beards and ears red. Above Typhon's shoulders the smaller wing-feathers are outlined in red; below, the background is painted black, resting on a plain plinth.

Ht. 13 in. From Capua. Presented by Sig. A. Castellani, 1877. Murray, *Handbook of Gk. Archaeology*, p. 329. Wings broken and right side injured; remains of projection behind. Cf. for the type *Brit. Mus. Cat. of Bronzes*, No. 482.

B 588. **Antefix** with relief. A winged goddess to the front, the *πότνια θηρῶν* (*Il.* xxi. 470), or **Asiatic Artemis,** grasping with each hand at her waist the fore-paw of a lion standing with the other three paws against her legs; the lions are heraldically grouped, with heads thrown back, the mouths open. Her hair falls in long plaits over the shoulders, and she wears a long girt sleeved chiton falling in straight folds and himation over r. shoulder falling in *pteryges* on the thighs. Of her wings only part of the right remains, the feathers coloured alternately black and red; her hair is black, her himation and the sleeves of the chiton red. The lions' manes are in relief in front, coloured black, and indicated by red lines on the neck; underneath their bodies are red marks. The background is painted black.

Ht. 19 in. From Capua. Presented by Sig. A. Castellani, 1877. Murray, *Handbook of Gk. Archaeology*, p. 329; Furtwaengler, *Meisterwerke*, p. 253, note 9. Head and feet of the goddess lost; plinth broken away (?). Back flat. Late archaic work; cf. Minervini, *Terrecotte del Museo Campano*, Categ. ii. pls. 3, 4, and 9, fig. 2; also for later examples D 731–733 and *Notizie degli Scavi*, 1888, p. 426, all from similar temples. On the Asiatic Artemis, see Roscher, *Lexikon*, *s.v.* Artemis, i. p. 564, and Studniczka, *Kyrene*, p. 154 ff.

B 589. **Antefix,** with female bust in relief. The hair is crimped in three rows over the forehead and falls in tresses down the sides; the breasts are indicated under a chiton which falls in a fold between them, the figure being modelled to the waist; the ears are placed too high up. Round the head is a raised moulding ending in volutes, with moulded tongue-pattern forming the outer rim; on either side of the breasts are two fasciae, forming the ends of a plinth; the whole is on a flat oval background.

Ht. 18 in. From Capua. Presented by Sig. A. Castellani, 1877. Back flat; very archaic work.

B 590. **Antefix,** with female head in relief. The hair is parted and elaborately crimped, with two long plaits down each side of the face, divided at intervals like *vittae*, the ends falling outwards; above is a *stephanè*. No drapery is indicated at the neck, but on the breast is a pattern of two volutes with connecting bands; below is a plinth with key-patterns, painted alternately red and black. On either side of the head is a large leaf like the petal of a lotos-flower, ending above in a volute,[1] and on the top of the head, a moulded tongue or leaf pattern.

Ht. 16 in. From Capua. Presented by Sig. A. Castellani, 1877. Colours faded; projection behind nearly all lost.

B 591. **Female Head from Antefix.** The hair falls in parallel waves to the forehead, over which is a row of thick curls; two plaits are looped over each ear, and looped up again below with a band, in the manner of the κρώβυλος. Above is a *stephanè* with embattled patterns painted in purple on drab ground; the features are picked out with purple.

Ht. $4\frac{3}{4}$ in. From Capua. Presented by Sig. A. Castellani, 1877. Broken away below chin. Back flat. Cf. Minervini, *Terrecotte del Museo Campano*, Categ. ii. pl. 21, fig. 1.

B 592. **Antefix,** with female head in relief, within an arched frame. The head is covered with a veil or cap, on which is a raised tongue-pattern (has been coloured red); the hair is painted black and arranged in two rows of spiral curls over the forehead, with two plaits down each side of the face, divided horizontally at regular intervals, the ends falling outwards; the ears are placed too high. Below, a necklace and chiton are indicated in red lines on white ground: a wavy line between two straight ones; a band of dots and vertical stripes indicating the upper edge and folds of the chiton, with connecting lines across each fold; and a raised band on which is a wavy line between dots. The head is surrounded by a double moulding; the inner member is flat with a panel on either side on which is a pattern painted in red; the outer is rounded, and consists of twisted red and black bands. This moulding terminates on either side in a volute, red with black centre; it is surrounded by a large tongue-pattern,

[1] Cf. Minervini, *Terrecotte del Mus. Campano*, pl. 6, fig. 2, pl. 20, fig. 1.

alternately red and black, most of which is now broken away. Below is a plinth with maeander in red and black.

Ht. 12¼ in. From Capua. Presented by Sig. A. Castellani, 1877. Part of projection behind remains. Very archaic.

B 593. **Antefix** with female head in relief, as the last. The hair is looped in waves over the forehead, and falls in two long plaits (as before) on each side; the nose turns up at the end. Round the neck a necklace is indicated by two red lines, the drapery being rendered below by vertical red lines, the upper edge by a raised band. Round the head are a flat band ending in volutes, a raised band, and a large tongue-pattern curving outwards; below is a plain plinth with fascia. The hair is coloured black, the eyelids are red, and the tongue-pattern is edged with red and black alternately; the whole is covered with a white slip.

Ht. 13 in. From Capua. Presented by Sig. A. Castellani, 1877. Remains of projection at back; one side injured.

B 594. **Antefix**, as the last. The nose is pointed; the edge of the chiton is indicated by a raised black undulating line between two purple lines, and the necklace by a purple zigzag line, with pendant in middle. The hair, eyes, and eyebrows are coloured black, and on the ears are purple markings; on the chiton are crosses in purple with dots between the arms. Below is a band of chevrons in purple, and below that, a plinth with pattern, alternately black and purple on a white ground. Round the head, a flat and a raised band and tongue-pattern, as the last, with a twisted pattern in black and purple on the raised band, as on B 592.

Ht. 13 in. From Capua. Presented by Sig. A. Castellani, 1877. White slip worn; remains of projection. Cf. Minervini, *Terrecotte del Museo Campano*, Categ. ii. pl. 18, fig. 2.

B 595. **Antefix**, with bearded Gorgoneion in low relief. The hair is arranged in spiral curls over the forehead, with three plaits (rendered like strings of beads) down each cheek, ending each side in three separate strands; the beard is arranged in two rows of separate locks, alternately red and black. The tongue and eye-teeth protrude (only one of the latter remaining); below, the folds of the drapery are indicated by irregular vertical lines in red, the hem by a raised curved line. The hair is coloured black, the lips and tongue red. The face is set in an arched frame as B 592: a double moulding, the inner flat, the outer raised, with twisted pattern in red and black, ending in volutes edged with red, with black centres; tongue-pattern as before, picked out with red and black edging. Below is a plinth ornamented with squares of colour on the clay, arranged in *quincunx* fashion: alternately two black, one above the other, and one red.

Ht. 13¼ in. From Capua. Presented by Sig. A. Castellani, 1877. Part of projection behind remaining. Cf. Minervini, *Terrecotte del Museo Campano*, Categ. ii. pls. 25–30; for the type of the bearded Gorgon, see Roscher, *Lexikon*, i. p. 1714, where it is suggested that it is of Chalcidian origin.

B 596. **Antefix**, with bearded Gorgoneion as the last. Hair in two plaits each side, the ends of which are only painted ; beard formed by a single row of locks, alternately red and black ; ears, lips, and tongue coloured red ; eye-teeth not indicated. The top of the chiton is indicated by a straight red line from which descend vertical lines, alternately red and black ; round the neck is a necklace indicated by a double red wavy line, above and below which are two red spots. Frame as last, with flat band ending in volutes picked out with red, and raised band with red and black twisted pattern ; on the flat band each side are two red cross-bars. On the plinth, wave-pattern, painted black. The whole is covered with a white slip.

Ht. 12½ in. From Capua. Presented by Sig. A. Castellani, 1877. Remains of projection behind ; surface of face scraped, and part of plinth wanting.

B 597. **Antefix** with bearded Gorgoneion, as the two last, but with more exaggeration. The hair falls in two plaits as the last, the inner ones red, the outer black ; the beard is as the last, but all black. The eyes and eyebrows are marked in black, the inner corners of the eyes deeply sunk ; the ears are not coloured, and in them are circular earrings with concentric circles in red. The four projecting teeth are complete, and with the protruding tongue give a fierce expression to the face. Frame as before, with a twisted pattern on the flat band as well as on the raised one ; no plinth.

Ht. 11½ in. From Capua. Presented by Sig. A. Castellani, 1877. Remains of projection behind.

B 598. **Antefix**, circular, with Gorgoneion in low relief. The hair is arranged in a row of spiral curls over the forehead, with a line of straight locks radiating above ; the tongue and four eye-teeth protrude, but the other teeth are not indicated. Round the cheeks and chin is a fringe of hair or beard as B 595 ff.

Ht. 11⅜ in. From Capua. Presented by Sig. A. Castellani, 1877. Coarse work ; surface scraped. Back flat.

B 599. **Antefix**, semi-circular, with relief of **Gorgon or Harpy** to l., in the archaic running manner ; face to front, r. hand raised and l. downwards. Her wings are recurved, and her hair falls in three tresses on each shoulder ; she wears a short chiton reaching to the thighs, with girdle, and winged *endromides*. The *endromides* are coloured red, with black markings on the wings ; on the r. side of the relief are remains of patterns in red and black ; round the rim is a moulded leaf- or tongue-pattern.

Ht. 9¼ in. Length 11½ in. From Capua. Presented by Sig. A. Castellani, 1877. Projection behind broken away. Early sixth century work. Cf. Minervini, *Terrecotte del Museo Campano*, Categ. ii. pl. 2.

B 600. **Antefix**, semi-circular as the last, with relief of an **Amazon**(?) riding side-saddle on a horse to l. with face to front ; the horse is galloping. She holds the reins in r. hand and a bow in l., and a quiver is slung from her r. shoulder ; her hair is arranged in curls over the forehead and falls in tresses on the shoulders,

and she wears a high-crested helmet, the crest being shewn on either side in false perspective.[1] Below is a goose to l., pecking the ground. Round the rim is a leaf or tongue moulding, and below, a band of maeander in low relief.

Ht. 9½ in. Length 10 in. From Capua. Presented by Sig. A. Castellani, 1877. Back flat. Late archaic work; cf. Minervini, *Terrecotte del Museo Campano*, Categ. ii. pl. 12.

B 601. **Antefix** in the form of a **Sphinx** in relief, seated to r., with head to front, the legs drawn up together, the wings recurved, the ends touching the head; the hair is drawn up in parallel waves to a knot on the crown. On either side is a leaf or tongue moulding; between the wings and head the background is cut away.

Ht. 11⅛ in. From Capua. Presented by Sig. A. Castellani, 1877. Back flat.

B 602. **Antefix**, as B 592 ff. In the centre is an inverted palmette in relief, with a volute each side, surrounded by tongue-pattern, at the highest point of which is a lozenge, with purple centre; on the plinth is a band of guilloche. The background of the palmette is purple, the tongue-pattern is picked out with purple on a yellowish-white slip, and the guilloche outlined in purple.

Ht. 10¼ in. From Capua. Presented by Sig. A. Castellani, 1877. Projection at back nearly all broken away.

B 603. **Architectural Fragment with Relief.** Above are flutings; below, two men moving to r., in relief, each playing on a *kithara*, the lower end of which is rounded (cf. B 630); they are beardless, with long hair in a queue behind, and wear short chitons.

5¾ × 5¾ in. From Capua. Presented by Sig. A. Castellani, 1877. Broken away above; in bad condition. Back flat; hole for attachment to a stone surface. Probably part of a frieze; very archaic. Cf. Minervini, *Terrecotte del Museo Campano*, Categ. ii. pl. 1, fig. 1; for the form of the *kithara*, *Brit. Mus. Cat. of Vases*, iii. E 185 and E 271.

B 604. **Antefix** with female head in relief, within an arched frame, similar to B 592 ff. The hair is looped in waves over the forehead, and falls in two straight plaits each side, divided horizontally at regular intervals (cf. B 584); the nose is pointed, the eye-brows raised, and the eyelids strongly marked. The edge of a veil is shewn by a red line down from each ear, and that of the chiton by a red zigzag line across the front with a raised band above for the hem; below is a chevron-pattern in purple. Round the head are a flat band ending in volutes, a raised band with twisted pattern in red and black, and moulded tongue-pattern outlined in red and black alternately; the plinth has two *fasciae*, on which are squares of red and black. The whole is covered with a yellowish-white slip; the pupils of the eyes and insides of the ears are red.

Ht. 11¼ in. From Etruria. Bequeathed by Sir W. Temple, 1856. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 79, No. 175. Remains of projection behind; colours faded.

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[1] Cf. *Journ. Hell. Stud.* ii. (1881), p. 319, pl. 15, fig. 5.

7. ARCHITECTURAL FRAGMENTS FROM CIVITA LAVINIA (B 605-620).

[From Lord Savile's excavations on the site of the ancient Lanuvium. Presented by him, 1890–1895, together with a series belonging to a later period (D 711–776).]

B 605. (1) **Antefix** in the form of a female head in relief, within an arched frame. The hair is parted and elaborately crimped, and looped up over the ears, falling in three plaits down each side; she wears a *stephanè* ornamented with patterns of maeander and diagonal crosses in purple and black, circular earrings with black centres, and necklace. The hair and eyes are painted black, the necklace purple. The inner edge of the frame ends in double volutes, on the ends of which rest palmettes, the petals black and purple; round the frame are an open-work honeycomb-pattern, picked out in black and purple, a raised band with groups of three chevrons in purple and black, and an outer row of moulded leaf or tongue pattern, the centres alternately black and purple.

Ht. 15 in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1890. *Archaeologia*, liii. pl. 7, p. 151; *Notizie degli Scavi*, 1889, p. 247; *Builder*, 4 March, 1899, p. 220. Projection at back complete. Late archaic work.

B 606. (2) **Similar Antefix.** On the *stephanè*, maeander only; the necklace has a pendant in the middle. On the outer raised band of the frame in place of the chevrons is a twisted pattern in red and black as on B 596 etc.

Ht. 15 in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1892. Restored, except head. Support at back broken away, but the semi-cylindrical roof-tile to which it was attached remains. Late archaic work.

B 607. (3) The two antefixes rest on a cornice, the upper member of which consists of a *fascia* between two fillets, and is almost entirely restored; the *fascia* was ornamented with maeander in black and purple; on the under surface of the lower fillet was a pattern in red and black. From this hangs a 'curtain,'[1] with patterns in relief in two friezes divided by a fillet on which is a twisted band in red. On the upper frieze are an inverted scale-pattern, alternately red and outlined in black, and lotos-flowers alternating with inverted palmettes, all picked out with red; the ground is black above and red below. On the lower frieze are similar but smaller palmettes and lotos-flowers on a black ground, the lower edges in outline. At the back of this lower part is a row of similar lotos-flowers and palmettes painted in red and black on a buff ground, the colours well preserved.

Ht. 2 ft. 1 in. Length 5 ft 4½ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1892. Restored from fragments. Numerous holes for attachment to the wooden *antepagmenta* remain. Cf. the restoration of a later building at Falerii, *Notizie degli Scavi*, 1888, p. 431.

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[1] Apparently corresponding to the γεῖσον Κορίνθιον mentioned in the Athenian inscription relating to the city walls, *C. I. A.* ii. 167, line 72; see Wiegand, *Puteolanische Bauinschrift*, p. 757. The terracotta slabs were employed to protect the wooden *antepagmenta*, the lower edges hanging clear.

B 608. (4) Part of a similar 'curtain,' apparently from the front of the building, below the gable.

Ht. 16 in. Length 2 ft. 4½ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1892. *Builder*, 4 March, 1899, p. 219. Colours not so well preserved.

B 609. (5) **Kymation-Moulding**, part of, from the edge of the gable of the building; restored from a similar ***kymation*** on the building at Falerii (*Notizie degli Scavi, loc. cit.*). The remains are sufficient to shew: (1) a large fillet with patterns in black and red, pierced with holes for attachment to the wood-work (see Wiegand, *Puteolanische Bauinschrift*, p. 759); (2) a band of maeander, black and red; (3) a fillet painted red; (4) a vertical member of ℐ section, curving outwards above, with a flat top, and moulded in front in the form of a tongue-pattern, red with black edges.

Length 4 ft. 6 in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1892.

B 610. **Architectural Fragments** from Lord Savile's excavations at Civita Lavinia, presented by him in 1892.

(1) FRAGMENT from hanging cornice, as B 607. Above, scale-pattern, alternately red and outlined in black; below, upper part of a lotos-flower on a black background; picked out with purple; back plain. 3½ × 3 in.

(2) TWO FRAGMENTS joined, as (1). Scale-pattern as last, and lotos-flower; background of lower part red; back plain. 7⅞ × 5¾ in. Indistinct; colours much worn, Pierced with hole for attachment.

(3) FRAGMENT as before, with part of scale-pattern above, and pattern of palmette, lotos-flower, and volutes below; colours as last; back plain. 5⅝ × 4 in.

(4) FRAGMENT as before; scale-pattern and the double volute at the base of a palmette remaining; back plain. 6 × 4⅜ in. Colours faded.

(5) FRAGMENT as before; part of scale-pattern, lotos-flower, and volutes; back plain. 6 × 3½ in. Colours well preserved.

(6) FRAGMENT as before; scale-pattern and part of volute; back plain. 5¾ × 3¼ in. Colours worn.

(7) FRAGMENT from lower part of hanging cornice as before; part of palmette and lotos-pattern, picked out with purple (corresponding to the lower band on B 607). Back painted with similar patterns, as B 607. 6 × 6⅜ in.

(8) FRAGMENT, as the last. 6¾ × 6¼ in. Colours faded.

(9) FRAGMENT as before. Above, beading with twisted pattern in red (as B 606); below, lotos-flower and volutes picked out with red; at the back, palmettes and lotos-flowers painted in red and black, the ground black above only. 7 × 5⅝ in.

(10) FRAGMENT from lower edge of hanging cornice, as B 607; palmette and lotos-pattern picked out with purple on a ground which is red above and black below; back plain. 6 ∧ 5½ in.

(11) FRAGMENT as the last; red used instead of purple; traces of red colour on back. 3½ × 4½ in.

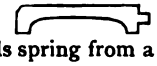
(12) FRAGMENT from hanging cornice, with part of palmette in relief; ground red above, black below; back plain. 4⅞ × 2½ in.

(13) FRAGMENT OF KYMATION-MOULDING as B 609, consisting of moulded tongue-pattern, the centres red, with beading below and a band of red above, the back flat. $4\frac{1}{2} \times 3\frac{3}{4}$ in. Hole pierced for attachment.

(14) FRAGMENT as last, with convex surface covered with a buff slip, on which are painted lotos-flowers and buds with tendrils in purple and black; above is a black band. Ht. 6 in. Good work.

(15) FRAGMENT of CORNICE, consisting of a *fascia* between two fillets, with remains of band of maeander below, purple on a white ground. Ht. $4\frac{5}{8}$ in. Much injured.

(16) FRAGMENT OF SLAB, with patterns of maeander and squares in red and black; the line of the meander is red, the squares half red and half black (divided diagonally). $6 \times 5\frac{1}{4}$ in.

(17) FRAGMENT OF TILE (?) of  section. Along the upper edge is a painted dentil pattern; the dentils spring from a blue band, and are each divided into three stripes of white, blue, and black respectively; the moulded end is coloured red. Dimensions, $9\frac{1}{2} \times 9\frac{1}{2}$ in.

B 611. **Fragment of Tile** with slightly curved surface, covered with a white slip; on the front are painted an undulating band in red and a maeander pattern in red and black; on the top is a band of black.

$6\frac{1}{2} \times 3$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1895.

B 612. **Fragment** from hanging cornice as B 607; part of the lower band, but patterns on a larger scale, and lower edge filled in with background. Part of palmette and tendrils in relief, picked out with red.

$8 \times 5\frac{1}{8}$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1895. Hole pierced for attachment; raised knob on lower edge.

B 613. **Fragment** as last. On the front, palmette in relief, uncoloured, from the lower edge of the cornice (no background round edge); at the back, part of a painted palmette on a double volute, buff with black outlines on brown background, with details in purple.

Length $4\frac{1}{4}$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1895.

B 614. **Part of Antefix,** forming head of bearded Satyr in relief. He has a moustache, and a row of spiral curls round the ears, which are of bestial form; over the forehead are two large bunches of grapes and a triple-ribbed fillet. The face has been painted bright red.

Ht. $6\frac{1}{4}$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1892. Cf. Campana, *Ant. opere in plastica*, pl. 28. Projection at back broken off; head broken away below mouth and at sides. Late archaic work.

Fig. 41 = B 614.

B 615. **Antefix,** with relief of **Satyr and Maenad.** The Satyr moves to r., his face and body to the front; his r. hand is placed on his hip, and grasps a serpent; he looks forward with l. hand raised to shade his eyes (cf. the *Aposcopeuonta* of Pliny, *H. N.* xxxv. 138). He is bearded and wears a wreath, and a skin over his arms; his beard is painted black, his flesh and the skin a bright red. The Maenad on his l. also moves to r., with body and face turned to the front, and looks expectantly forward; her hair is parted and waved under a fillet or cap, and she wears long chiton and himation over l. shoulder. Her himation is coloured red, with white embattled border, and on her face and hair are remains of black; her arms are not indicated. In front of the pair a panther springs to r., painted dun-colour with black markings; below is a plinth coloured red.

Ht. 16¼ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. *Journ. Hell. Stud.* xiii. (1893), p. 315; Furtwaengler, *Meisterwerke*, p. 251. Projection at back broken; colours faded in places. Late archaic work, well executed.

B 616. **Altar** (P), model of. It is flat at the top and on two opposite sides, and larger at the base; in section it is square, and the two other sides are moulded with a double convex curve, the lower moulding larger and more spreading than the upper; it rests on a low plinth and is hollow underneath. On the front is a relief of a Satyr of Ionic type, in the archaic running manner to l., with knee bent; he is bearded, with horse's tail and hoofs and long hair tied in a queue; he looks upwards and holds an *amphora* with pointed base in r. hand.

Fig. 42 = B 616.

Ht. 4 in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1892. For a similar object, cf. Blümner, *Technologie*, ii. p. 135.

B 617. **Part of Model of Altar** (P), as the last, with similar figure in relief.

Ht. 3⅞ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Back broken away; redder clay than last.

B 618. **Female Head.** The hair is parted and crimped, with a fillet or *stephanè* round it.

Ht. 3¼ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Broken at neck and on left side; indistinct; traces of red colour. Very archaic.

B 619. **Female Head,** fragmentary. Hair arranged in curls round forehead; pupils of eyes and lips coloured red.

Ht. 5⅛ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Back, top, and left side broken away; nose injured.

B 620. **Male (?) Head,** beardless, the hair not worked (unless it is intended to be covered with a thick cap).

Ht. 4⅞ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Broken off at neck; back injured and repaired. Hollow. Very archaic.

8. MISCELLANEOUS ARCHAIC TERRACOTTAS FROM ETRURIA (B 621–630).

B 621. **Antefix**, with female head in relief to the front. The hair is parted and waved and looped up in clusters over the ears, with a *stephanè* above ornamented with circular rosettes; in the ears are large earrings in the form of bunches of grapes (?).[1] The eyes and brows are outlined in black, with black pupils, the lips are red, and on the cheeks are patches of red; below, red drapery is visible. Round the head is a large canopy with scolloped edge, on which are palmettes and lotos-flowers alternating, in relief; the *calices* are green, picked out with red, and the rest white on a dark blue background. Below is a plinth on which are remains of colour.

Ht. 17⅞ in. Cervetri, 1893. Complete behind. Late archaic work. For an almost identical example see *Arch. Zeit.* 1871, pl. 41, p. 1 (also from Cervetri); also *Mon. dell' Inst.* Suppl. pl. 3, figs. 2, 3, and text.

B 622. **Antefix.** As the last, but colours nearly all gone; remains of red on the drapery, of green on the flowers, and of blue background above.

Ht. 19⅛ in. Cervetri, 1863. Much restored.

B 623. **Antefix**, as the last two, but with head of Satyr, bearded. The nose is very snub, the ears equine and erect, the moustache curly at the ends; round the neck is a skin tied at the throat by the paws, and over the forehead a fillet. The face and ears are red, the hair, beard, moustache, eyebrows, and pupils of eyes black, and the fillet buff; on the canopy are tendrils, red on a dark blue ground; below, the background is red.

Ht. 15¾ in. Cervetri, 1893. Back complete; canopy nearly all broken away. Archaic Etruscan work. Cf. *Mon. dell' Inst.* Suppl. pl. 2, figs. 1, 2, pl. 3, fig. 1.

B 624. **Female Mask**, from antefix. The hair is parted and neatly crimped in waves, and falls (indicated by vertical black lines) on either side of the neck; in the ears are large disc-shaped earrings, and on the head a large erect myrtle-wreath. The face is covered with a pale buff slip; the lips and hair are red, the eyelids and eyebrows black, and the pupils of the eyes green; the earrings have black markings on a red ground, and the wreath is green on a black ground. The eyes slope strongly inwards.

Ht. 10½ in. Cervetri, 1893. Hollowed out at back. Archaic Etruscan work. Identical with *Mon. dell' Inst.* Suppl. pl. 2, fig. 4, which has the projection at back complete.

[1] This is a typical Etruscan form of earring; cf. specimens in the Gold Ornament Room, Case E.

B 625. **Part of Covering-Tile** (*καλυπτήρ*). Above, it is in the form of two semi-cylindrical parallel tubes, open at one end, painted on the top with scale-pattern, alternately red and in the colour of the clay, with black outlines; below, in the form of two tubes of square section, open at the same end.

Ht. 6¼ in. Length 11 in. Cervetri, 1876.

B 626. **Fragments of a Frieze,** probably from a kymation-cornice of a building. Found at Cervetri, and acquired (with one exception, No. 18) at the Castellani Sale at Rome, 1884 (*Sale Cat.* Nos. 481–485). A similar, but more complete frieze from Cervetri is given in *Mon. dell' Inst.* Suppl. pl. 1; this was found in 1870, and is now in the Berlin Museum (*Arch. Zeit.* 1870, p. 123). Other similar fragments from the Castellani Sale (Nos. 488–496) are in the Ny-Karlsberg Glyptothek at Copenhagen. Though found in Etruria these fragments seem to be of Ionic Greek or perhaps Chalcidian workmanship; the helmets and cuirasses are of an Ionic type, and the style has affinities with that of the Caeretan hydriae.[1] The average height of the frieze is about 12½ in.; fragments 1–16 make up a length of 9 feet.

(1) Two-horse chariot to r., in which are two men; of the hinder one, the *parabates*, only the head and one leg remain. In l. hand he holds a spear, visible on the further side of the charioteer; his face is coloured red, the eyes black on the ground of the clay, and he wears a helmet painted black. The charioteer has long thick hair, the waves indicated by horizontal furrows, and wears a chiton; his hands hold the reins; his face is painted red, his hair black; parts of the body and legs are wanting. The frame of the chariot is complete; in front appears to be a triangular projecting piece to protect the men's legs. The near horse is coloured purple, except the eyes and harness, which are left in the ground of the clay with black outlines; the reins are tied in a knot and pass through a ring on its r. shoulder. The off horse is left in the ground of the clay, the mane marked in black, the eyes and headstall in purple on black. Both horses have thick forelocks, and the nearer one seems to wear a sort of cape. Above is part of a moulded tongue-pattern, curving outwards (as on B 609), alternately red and outlined in black, with black upper edge and a fillet below painted black.

The group is composed of several fragments joined in two, of which the dimensions are respectively 9 × 8½ in. and 6 × 3¾ in. Colours faded; indistinct in parts.

(2) Part of a similar group, in which the *parabates* is shewn as stepping into his chariot; only the nose, r. leg and part of one hand remain. The charioteer holds the reins in both hands and a short sword (?) in r., and wears a short chiton; his flesh is painted red, the chiton left in the colour of the clay, the reins purple, the sword black. The hinder part of one horse and the tails of the two others are visible; above is part of a tongue-pattern as before.

9⅜ × 10 in. Traces of red on *parabates*.

[1] Cf. Furtwaengler, *Meisterwerke*, p. 254.

(3) Perhaps part of the same group as (2). Heads of three galloping horses, the two outer ones coloured red, with black markings for manes, the harness and eyes in black on the clay ground; the middle one is left in the colour of the clay, with black and purple details. Above is part of a tongue-pattern, alternately black and plain, with a purple fillet below.

4½ in. × 5 in.

(4) Chariot group as (1). The *parabates* has long hair, the waves indicated by horizontal furrows, and wears long chiton (?), visored helmet, and linen cuirass; his flesh is painted red, and the helmet and cuirass are left in the colour of the clay, with black markings; the chiton is purple behind and left plain in front, with a black fringe round the hem. On the side of the helmet is a pomegranate-bud in black; he holds a spear (painted purple) in l. hand, and rests the r. on a stanchion of the chariot for support. The charioteer has long hair as the other, and a short chiton; his hair is black, his flesh red, and the chiton left in the colour of the clay. He holds the reins (coloured purple) in both hands; the chariot resembles that on (1), with purple pole, the front painted black. Three horses are indicated, the middle one purple, the other two left in the colour of the clay, with black markings. Above is a tongue-pattern, as on (1), with black fillet below.

9⅜ in. × 10 in.

(5) Part of a similar group; purple reins and part of two horses. The near horse is biting its r. fore-knee, and is coloured red, with markings in black or left on the ground of the clay; the other, which rears up its head, is left in the ground of the clay throughout, with black markings. The reins are coloured purple; above is part of a tongue-pattern as before.

11 in. × 8 in.

(6) Part of a group as (4), with tongue-pattern moulding and black fillet above; *parabates* and charioteer exactly as on (4).

Ht. 9½ in.

(7) Two horses as on (5), perhaps from the same group as (6). The near horse is coloured purple, with black mane; of the other, little remains. In front of them are visible the leg of the next *parabates* mounting his chariot, and part of his spear.

10½ in. × 6⅝ in.

(8) Top of horse's head and part of tongue-pattern, probably joining on to top of (7); the tongue-pattern is alternately black, outlined black on the clay, and red.

4⅜ in. × 2¾ in.

(9) Part of a group as (4) and (6); the middle of the *parabates*, together with the stanchion, and the legs of the charioteer are wanting. The reins are coloured purple and black; only one tail of one horse remains. Above is tongue-pattern as on (8).

9⅞ in. × 12 in.

(10) Part of the same group as (9). Parts of two horses as (5); the near one is black, with purple headstall, the other left plain. In the back-ground the legs of a third horse are painted on in purple.

$4\frac{3}{4}$ in. × $4\frac{1}{4}$ in.

(11) Part of a group as (4), (6), and (9); upper parts (from thighs) of *parabates* and charioteer as before, and hinder parts of two horses, the near one coloured purple; the reins are wanting. Above, tongue-pattern painted black, and remains of a hole for attachment.

$9\frac{1}{8}$ in. × 7 in. Colours worn.

(12) Heads of three horses, perhaps from the same group as (11), similar to (3); all raised as if in galloping; the middle one is purple, the other two plain with black outlines; above is tongue-pattern.

$4\frac{3}{8}$ in. × 5 in.

(13) Fore-legs of three horses, perhaps belonging to the last; painted black.

$3\frac{3}{4}$ in. × $2\frac{1}{4}$ in.

The following three fragments appear to belong to this frieze, as follows:

(14) Fragment of tongue-pattern moulding as before, probably from above (1); alternately red and plain with black outlines.

Ht. 5 in. Length 9 in.

(15) Fragment perhaps from above (4). Tongue-pattern, alternately black and plain, with black fillet; below, on the frieze, the top of a horse's head painted purple and black, only partly in relief.

5 in. × $3\frac{3}{4}$ in.

(16) Fragment of tongue-pattern, black, outlined black, and red, with black fillet, from above (10) or (11).

$2\frac{3}{4}$ in. × 2 in.

The position of the following seven fragments is uncertain:

(17) Fore-parts of two horses as No. (5), the near one biting its knee, the other rearing its head; the former is black with markings in ground of clay, the other marked with purple and black.

$4\frac{1}{2}$ in. × $5\frac{1}{4}$ in.

(18) *Parabates* mounting chariot, with r. foot on the board, holding a spear in l. hand; he wears a crested helmet, metal cuirass (of Ionic type), and short chiton. His flesh is painted purple, as are the cuirass and spear, the chiton left plain.

$6\frac{1}{8}$ in. × $4\frac{1}{4}$ in. Acquired in 1876. Head lost, the end of the crest of the helmet alone remaining.

(19) Part of charioteer (the breast and arms), holding reins: his flesh and the reins are purple, and in the background is a black spear which has been held by his companion.

$3\frac{1}{2}$ in. × $2\frac{1}{2}$ in.

(20) Head of warrior to r. in high relief, with long hair in a queue down the neck, wearing crested helmet with cheek-pieces; the face is red, the eyes black, the crest of the helmet red with black hatched lines.

Ht. $2\frac{1}{2}$ in.

(21) Fore-parts of two horses to r., the heads and legs wanting.

$4\frac{5}{8}$ in. × $3\frac{1}{2}$ in.

(22) Two fore-legs of horses in low relief, with part of the pole of a chariot, in black with purple edges.

$4\frac{3}{4}$ in. × $3\frac{3}{4}$ in.

(23) Fragment of moulded tongue-pattern as before; no colours.

$4\frac{3}{8}$ in. × 3 in.

B 627. **Fragment** from the same or a similar frieze, with relief of a warrior on horseback to l., the horse galloping with fore-legs drawn back under it. In his r. hand is a couched spear, and on his l. arm a large circular shield with purple rim and patterns in black; his flesh is coloured red, and he has long hair, painted black. Above are remains of a tongue-pattern (black and plain alternately), as before.

$8\frac{1}{4}$ in. × $7\frac{1}{2}$ in. From Cervetri. Castellani, 1884 (*Sale Cat.* No. 486). Hind part of horse and legs of man lost; very indistinct.

B 628. **Man** to r., in high relief, on an irregularly-shaped background, the upper part of which has horizontal mouldings; this is attached at intervals to another piece, the back of which is concave in section. He stands with l. leg slightly bent and holds a jug by his side in r. hand, and a *phialè* in his extended l.; he is nude and beardless, with long hair falling in tresses over the shoulders.

Ht. $8\frac{1}{8}$ in. From Cervetri. Castellani, 1884 (*Sale Cat.* No. 487). Top of head injured; very indistinct. Perhaps from the handle of a vase; it can hardly be from a frieze like the preceding examples.

B 629. **Sepulchral Cista** in the form of a couch, with movable lid on which is a reclining figure of a woman. The lid is in the form of a mattress with two cushions at the head, the outer one higher than the other, all covered with drapery; the woman lies on her back, with head on the lower cushion, covered with drapery all but the head and feet, which project straight out, her arms by her sides. Her hair is arranged in curls over the forehead, and three long plaits fall over the coverlet each side; she wears a *stephanè*, circular earrings, and pointed shoes; the hair is not worked over the head.

The legs of the couch are elaborately moulded, with double volutes at the

top ; between them is a frieze of figures in relief : (1) Man recumbent on r. elbow, with head to l. and l. hand on thigh ; (2) two lions attacking bull to r., one springing on its neck, the other on its back ; (3) recumbent man as (1), but reversed, so as to balance the other ; the last-named figure is bearded. Above the frieze, a moulded tongue pattern ; below, a dentated edging. At either end of the couch is a hollow block.

$23\frac{3}{4}$ in. × $9\frac{1}{4}$ in. × $13\frac{1}{4}$ in. Cervetri, 1879 ; acquired from M. Piot. Back nearly flat and plain.

B 630. **Sarcophagus,** with movable lid, on four feet. On the lid is laid a rug or skin with tassels at the corners, looped up in folds at intervals ; at the head are two large pillows superimposed, with three tassels at each end. The pillows are painted with bands of pattern running parallel to the long sides of the sarcophagus : on the upper one, maeander in black and purple ; on the lower, three bands of wave-pattern in purple between plain black bands.

On the top of the lid recline two figures, a man and a woman ; the man rests his r. elbow and l. fore-arm on the pillows, his body being upright and legs extended. He is nude, with strongly receding forehead and sloping deep-set eyes, large thick nose and lips, short stiff beard, and smooth thick hair, cut off short above the neck ; he holds out both hands with the fingers bent up. His flesh is painted dark red, the hair and beard black ; the pupils of the eyes are hollowed out. The woman is seated at his r. side, with r. knee drawn up and l. leg bent under it ; she turns towards the man, placing l. hand on his shoulder and holding up the r. (the fingers of which are much injured). Her features resemble the man's ; her hair is arranged in two rows of curls over the forehead, confined with a fillet, which is tied round the back hair at the roots, where it forms a short thick queue, ending in four separate strands. It falls on either side of this in two long plaits, and also in a plait in front of each ear and two more over each shoulder (those over the l. broken). She wears a short chiton with looped-up sleeves, reaching to the knees and drawn up over the r. ; patterns are indicated by double incised vertical lines, and round the waist is a broad raised band or belt. Round her neck is a necklace of alternate beads and pendants[1] ; her ears have been pierced for earrings. On her feet are apparently socks, ornamented with incised patterns (zigzags and chequer), over which are sandals fastened with thongs passing three times round the foot. Her hair, pupils of eyes, and sandals are painted black ; the beads of the necklace are red, perhaps to indicate amber. The man may be supposed to wear a mask, such as were often placed on the faces of the dead (cf. Murray, *Terracotta Sarcophagi in Brit. Mus.* p. 22 and Benndorf, *Antike Gesichtshelme*, pl. 11, p. 43) ; but it is not so clear whether the woman also wears one.

[1] Cf. a silver and amber necklace from Praeneste, in the Gold Ornament Room (Case B).

On the front edge of the lid, and along the upper edge of the body of the sarcophagus, the following inscription is painted in black:

Mivelavesnasmev(epe)tursikipa
Thania velai matinaiunata.

The body of the sarcophagus is ornamented with reliefs all round, apparently representing successive incidents: (1) on the left-hand short side is represented the leave-taking of two warriors; (2) on the front, combat of warriors and death of one of them; (3) mourning for the warrior; (4) a sepulchral banquet.

(1) **Departure of Two Warriors**: In the centre, two warriors to r., wearing crested visored helmets, short chitons, and greaves, and armed with spears and circular shields; the one on the l. has for shield-device a panther's mask, with snake in mouth, the other, a bird flying to l. This latter is confronted by two women, with a himation spread like a curtain behind them: with l. hand he grasps the l. hand of the nearer one. They have long hair falling in a queue down the back, tied at the roots with a fillet which passes round the head; they wear shoes, long chitons with broad girdles, and the second woman holds up a flower in r. hand. The other warrior turns back to look at two similar women who face him, holding up their l. hands. The hair of the women is coloured blue, as are their girdles; the himatia red; colours somewhat faded. On the vertical edges of the panel are red and black oblong chequers; along the top, a tongue-pattern moulded in low relief on a ground coloured red.

(2) **Combat of Two Warriors**: The one on the r. is falling to r. on r. knee, with head to l.; he looks back at his adversary, who rushes upon him, thrusting a spear into his breast; the falling warrior thrusts with his own spear. Both are fully armed, with crested visored helmets, metal cuirasses ornamented with incised spirals, greaves, short chitons, and shields; both handles of the shield are shewn in each case. In the background a lion to r., coloured blue, with l. hind-leg on the r. heel of the fallen one, bites his r. thigh.[1] The flesh of the warriors and the rims of the shields are coloured blue, the greaves, helmets, and centre of shields red; the fallen warrior has a red chiton, the other a red cuirass. The r. arm of the advancing warrior is broken away.

On the l. are four figures to r.: in front are two women, the first holding out a wreath in r. hand (rendered by colour only, a double band of red and black); the l. hand of the other is raised. Their hair is arranged in curls over the forehead, and falls in a mass down the back from under a double fillet; they wear earrings, shoes, long girt chitons, and himatia over the back and r. shoulder, the ends of the folds being weighted. The left arm of the front one is broken away,

[1] See Murray, *Terracotta Sarcophagi in Brit. Mus.* p. 24, for similar instances of a lion assisting a combatant.

but has drawn forward the edge of her himation as a veil. Behind them is a nude bearded man with l. hand raised and a bird (partly rendered in black outline on the background) in r.; his hair is cut like that of the man on the top of the sarcophagus. On the extreme l. is a winged boy with hair in a plait down his back, l. hand raised and r. extended; behind him is a column with Doric capital, probably indicating a building from which he is stepping down. The hair and girdles of the women are blue, their himatia red; the man is painted blue all over. On the r. are two similar women moving to r., the hinder one looking back, with r. hand extended; the other raises her l. hand to hold up the edge of her veil and extends her r. They are preceded by a man (as before), with hands in front of his body, looking back at them; he wears a red chlamys twisted round his arms. These figures are coloured as the preceding ones. On the extreme r. is a winged youth flying away upwards with r. leg thrown up behind, looking back; both hands raised as if in fear. It is suggested that these two winged figures represent the souls of the two warriors, that on the r. representing the fallen one (cf. the vase B 639 in Brit. Mus.).

Along the top is a tongue-pattern as before; at each end is a palmette and lotos-pattern in low relief picked out with black, on a red background, probably intended to represent the moulded legs of the couch.

(3) Two pairs of seated **women mourning**: The two pairs are confronted, each seated side by side, their further hands raised to their foreheads; those on the l. hold out *phialae*, the others hold flowers. Their hair is tied at the roots with fillets which pass round the head (as on 1), and they wear long girt chitons and himatia extending like a curtain behind each pair. The chair-backs end in large volutes, and the arms are supported by square pillars ⌶; on the cross-bar of each chair is a Sphinx with face to front and one fore-paw raised; they are placed confronting one another. The *phialae* and chairs are coloured blue and the himatia red; but the colours are much faded.

Above, tongue-pattern, and down the edges, chequers, as on (1).

(4) At the back, a **Sepulchral Banquet**: In the centre is a low couch, on which recline a man and a woman, the former on the r., with l. elbow resting on a cushion; his r. hand is placed on the shoulders of the woman, who turns round to look at him. The man is bearded, and has hair like the man on the top; he holds some object in his l. hand, and a himation covers his lower limbs. The woman's l. elbow rests on a pillow, the hands holding castanets; her long hair is tied at the roots with a fillet which passes round the head, and she wears a himation twisted round her lower limbs. The couch has a coverlet spread over it. On either side are two female attendants facing the couch: the two on the l. hold jugs in their r. hands and in the l. hold up *kylikes* (shape as *Cat. of Vases in Brit. Mus.* ii. p. 5, fig. 16); their hair is arranged like the woman's, and they wear shoes and long chitons with girdles. The two on the r. are similar; the front one holds up her r. hand and has a *phialè* in the l., the other holds a *plectrum* (coloured blue) in r. and a small *kithara* (the lower part curved as on B 603), by her side in l. On the extreme l. is a table, on which

are a column-handled crater, *oinochoè*, and two *kylikes* as before, one inside the other; on a cross-bar between the legs are an owl and a small animal (hare or cat?) to r. and underneath are two large *kylikes* as above and an *oinochoè*. Above the table hang a key (cf. Diehls, *Parmenides*, p. 123 ff.), a large wreath, and a mirror with long handle (?); on the l. of the table is a lamp-stand or incense-burner, with elaborately moulded stem, the lower part three-sided, tapering upwards, with legs in form of lion's paws.

On the r. of the scene is a large *lebes* on a high stand[1]; it has a cover with knob, and a Gryphon's head projects on either side; it rests on an open-work basin, and the stem is formed by five large moulded knobs, between which chains are attached; the base is bell-shaped. Next is a table as on the l., on which stand a jug, a large covered *situla*[2] standing in a dish with ring-handles, and two *kylikes*, one on the other; on the *situla* are incised patterns, and the lower part is ribbed. Underneath are a *diota* on a stand, and a low table or a foot-stool with three legs in the form of animal's paws; on the cross-bar of the table is an owl. This part is somewhat injured. Above hang three objects as on the l., but in a different order, the key being in the middle. All the vases on the right side of the scene as well as the table and the mirror are coloured blue.

At either end of this side are ornaments in relief as on the front, but more elaborate, forming moulded legs: above, a palmette in blue on red ground between volutes; below, a broad band with incised maeander patterns on red ground; this rests on a double volute with inverted palmette below, and at the base is another panel of incised lines.

The sarcophagus rests on four angular pedestals, one under each corner, in the form of Sirens, the wings extended and recurved on each side of the angle; they wear *calathi*, and their hair is arranged in a fringe round the face. They terminate below the breast each in one large lion's claw; below each wing are three moulded circles in red, and each figure rests on a flat plinth.

Ht. 5 ft. 8 in. Length, 4 ft. 5 in. Width, 2 ft. 2 in. From Cervetri. Castellani, 1873. Newton, *Castellani Coll.* pls. 18–20; Murray, *Terracotta Sarcophagi in Brit. Mus.* pls. 9–11, p. 21; Dennis, *Cities and Cem. of Etruria*,[2] i. pp. 227, 280; *Departmental Guide*,[2] pl. 19; *Encycl. Britannica*,[9] vol. viii. pl. 8 (*s.v.* Etruria); Fabretti, *C. I. Ital.* 3 Suppl. p. 36; *Nuove illustraz. di Milano*, i. No. 7 (25 Jan., 1874); Corssen, *Sprache der Etrusker*, i. p. 783; *Academy*, 1 May, 1873, p. 166; *Portfolio*, 1873, p. 132; Murray, *Handbook of Greek Archaeology*, p. 331. Restored from fragments, but practically complete; colours faded in places. With regard to the style of the figures on the top, Sir C. Newton says: "Archaic, the treatment throughout very naturalistic, in which a curious striving after truth in anatomical details gives animation to the group, in spite of the extreme ungainliness of form and ungraceful composition." The same difficulties that beset the sculptor of the Polledrara bust (*Cat. of Bronzes*, 434), in working in the round instead of relief are visible here. The reliefs, on the other hand, shew strong evidence of Hellenic influence, especially that of Asia Minor. Many details find parallels on Corinthian and Chalcidian vases; others again betray the local hand, such as the treatment of the women's girdles, the *situla*, and the *lebes* on the stand.

[1] Exactly similar vessels have been found at Falerii; a specimen is to be seen in Case 70 of the Etruscan Saloon.

[2] Of the Villanuova type (Martha, *L'Art Etrusque*, p. 88).

C. GREEK TERRACOTTAS OF THE FINE AND LATER PERIODS.

I. MAINLAND AND ISLANDS OF GREECE, ETC. (C 1–405).

1. ATHENS, CORINTH, AEGINA, CORFU, MELOS, ETC. (C 1–102).

C 1. **Doll** (*νευρόσπαστον*). Fourth-century type, the body well modelled; the legs are hollow, and are jointed not at the hips but at the knees; the arms attached at the shoulders. The body is nude, and covered with a white slip; the hair is thick and wavy but short, and is painted yellow; in the hands are castanets, and on the feet, shoes.

Ht. 7¾ in. Athens, 1865. Miss Hutton, *Gk. Terracotta Statuettes* (*Portfolio*, No. 40, Nov. 1899), fig. 2; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 62, No. 3. Hole in top of head; back modelled.

C 2. **Doll** (*νευρόσπαστον*). Fourth-century type, derived from the earlier examples as B 33, 35, with jointed limbs attached by wires to the shoulders and knees; in either hand is a castanet (?). The hair is painted red, and confined in an *opisthosphendonè* which is white; the eyes are blue, and on the body are remains of a white slip.

Ht. 6 in. Acquired 1852 (Sotheby's *Sale Cat.* 25 June, lot 66); probably from Athens. Birch, *Ancient Pottery*,[2] p. 130. Front of body broken away; the back is rounded off.

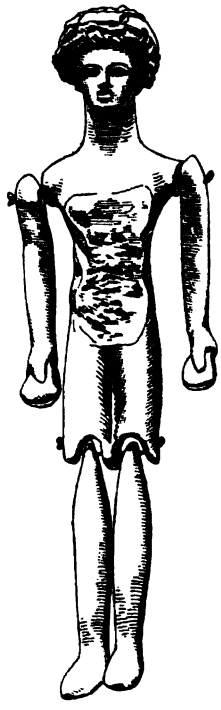


Fig. 43 = C 2.

C 3. **Doll** (*νευρόσπαστον*). Fourth-century type; the body is hollow and modelled to the knees in one piece (with an internal partition between the thighs); the legs have been inserted at the knee, as in C 1. The hair is short and waved; the figure wears long girt chiton with *apoptygma*, and has been covered with a white slip.

Ht. 4½ in. Athens, 1851. Arms and legs lost. Hole in head; back modelled. Good style.

C 4. **Actor in Female Costume.** He stands on a plinth, his face resting on r. hand with an expression of pain; he wears a mask and long chiton, and is wrapped in a himation which covers his head and l. arm. He is nursing a child which he holds in l. arm.

Ht. 3 in. Athens, 1865. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 99, No. 3. Back not worked.

C 5. **Actor in Female Costume.** He stands on a plinth with r. leg slightly advanced and head inclined to his r.; his r. hand is placed on his l. shoulder and l. hand on hip. He wears a wig of hair fastened in a top-knot over the forehead and falling in tresses on the shoulders, a *calathos*, on which are traces of red paint, shoes, long chiton, and himation passing over the shoulders behind and held up in l. hand. PLATE XXXIV.

Ht. 5⅝ in. Athens, 1865. *Jahrbuch d. arch. Inst.* viii. (1893), p. 86, No. 103; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 99, No. 4. Not modelled at back.

C 6. **Woman.** She stands on a large thin plinth, with l. leg bent and drawn back, her face turned slightly to her l.; her hair is waved in thick parallel waves and gathered in a knot low down at the back. She wears earrings, shoes, long girt chiton, and himation over her shoulders, wrapped round l. arm and drawn across to r. side in l. hand, in an unusual manner. Her hair is painted red, and the earrings are gilt; the chiton and himation have been pink, and the flesh parts are covered with a white slip.

Ht. 7⅜ in. Corinth, 1895. Back modelled; small circular hole. The style is more like that of the Eretria figures, such as C 204.

C 7. **Girl.** She stands on a high circular plinth of concave outline, with r. leg bent and foot drawn back; her r. hand is held out by her side and her l. placed on her hip. Her hair is drawn back and gathered on the top of the head in four spiky knobs; she wears shoes, long chiton, and himation over l. shoulder wrapped round the body and l. arm. The flesh is painted white, the himation blue with white border.

Ht. 11½ in. (without plinth 10 in.). Corinth, 1895. Miss Hutton, *Gk. Terracotta Statuettes*, pl. 1. Good style, but in bad condition. Back modelled, with irregularly-shaped hole. The circular plinth is said to be characteristic of Corinthian terracottas.

C 8. **Woman.** She stands with l. leg bent and foot advanced; she wears earrings, long chiton, and shoes, and is wrapped in a himation which veils her head and in a fold of which her r. arm is slung. The face has been painted pink.

Ht 7⅝ in. Corinth, 1877. Back flat, with square hole; hollow underneath.

C 9. **Actor,** with movable head inserted in a socket on the neck, on a plinth. His head is thrown back, and his arms are extended as if declaiming; he wears a long wreath, mask, jerkin reaching to the hips, large artificial phallos, and shoes. He has a pointed beard, and the fingers of his hands are not indicated.

Ht. 4⅞ in. Corinth, 1867. *Jahrbuch d. arch. Inst.* viii. (1893), p. 78, No. 16; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 64, No. 27. Head injured. Rough work; modelled in the round.

C 10. **Doll** (*νευρόσπαστον*), as C 1. Fourth-century type, the body well-modelled, the limbs jointed and attached by wires to the shoulders and knees, as in C 1–3; in the r. hand is a castanet The hair is dressed high above the forehead and gathered in a knot on the crown, confined with a broad fillet or

opisthosphendonè; in the ears are earrings in the form of pellets; the body has been covered with a white slip, and the hair painted yellow.

Ht. 7 in. Corinth, 1865. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 62, No. 4. Castanet in left hand lost. Back modelled; hole in top of head.

C 11. **Woman** standing with l. leg bent and r. hand behind back (not indicated); her hair escapes from under a cap behind and falls in two curls on the back; she wears earrings, shoes, long chiton, and himation in which r. arm is muffled, the folds caught up in l. hand. The figure is covered with a white slip and the hair is painted red.

Ht. 6⅛ in. Acquired 1867; probably from Corinth. Curls of hair broken. Back slightly modelled; circular hole.

C 12. **Sepulchral Urn,** in the shape of a *lebes* with conical cover surmounted by a large knob in the form of a *prochoös* without handle. The interior was full of bones which were sifted and found to include (1) a terracotta figure of a kneeling Siren (see below), (2) two Athenian silver obols adhering to a fragment of jaw-bone and representing the *vaûλον* or money placed in the corpse's mouth as a fee to Charon, (3) fragments of bronze, fused iron, and linen, and teeth. On the reverse of the smaller coin are visible the figure of an owl and the inscription AΘE.

The vase is covered with a white slip, and round it is a blue and purple myrtle-wreath; from the edge project the fore-parts of three monsters with recurved wings. These are in the form of Chimaeras, with horns of a goat and face of a lion; the fore-parts of the bodies have been gilt, and the fore-legs are doubled under; the eyes have been painted black, the rest white.

Ht. 16 in. From Athens (?). Burgon Coll. Birch, *Ancient Pottery*,[2] pp. 144, 210; *Guide 2nd Vase Room*, pt. 1 (1878), p. 12, No. 3. For the projecting figures, cf. Durm, *Handbuch d. Architektur*, ii. 1, p. 291: all are more or less injured, and the colours of the wreath faded, especially the purple.

C 13. **Siren,** found in the above. She kneels on rocky ground, with r. hand on breast and l. raised to tear her hair, the other half of which falls in a mass on r. shoulder; her body and legs to the knees are human, and a bird's tail is attached behind. The wings and tail are painted blue, the rest gilded on a white slip.

Ht. 3¼ in. Weicker, *Seelenvogel*, p. 171. Cf. *Sitzungsber. d. bayer. Akad.* 1829, No. 11.

C 14. **Ganymedes.** He stands with l. leg slightly bent, holding a *prochoös* in r. hand and a large disc or flat bowl in l.; he is nude, and wears a wreath tied with a broad ribbon, the ends of which hang down behind; his hair is carefully indicated by stippling. The figure is covered with a slip of a deep brick-red colour, which has faded on the *prochoös* and disc; the eyes have been outlined in black on white, but the colours of the l. eye have disappeared. Slim proportions; fine fourth-century work, apparently from a bronze original, or else a model for a bronze statuette. PLATE XXV.

Ht. 7 in. From Athens. Castellani, 1873. Hutton, *Gk. Terracotta Statuettes*, pl. 6. Legs from knees and plinth restored. Modelled in the round.

C 15. **Leda with the Swan.** She stands on a semi-circular moulded pedestal, with l. foot drawn back and body thrown back to her l., grasping with her r. hand the swan, which is perched on her r. hip with beak pointed upwards to her breast. Her hair is tied in a bow over the forehead and falls in tresses on the shoulders; she wears a himation over r. arm, drawn behind the r. leg and over the l. knee, passing behind her back, and held up above her head in l. hand. The whole figure, except the nude parts, is covered with a white slip.

Ht. 10 in. Athens, 1865. *Arch. Anzeiger*, 1895, p. 222; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 98, No. 6. Back nearly all cut away; hollow underneath. The figure is remarkable for the beauty of the modelling. See the article in Roscher's *Lexikon*, *s.v.* Leda, and cf. for the type the Capitoline statue (Helbig, *Führer* (1899), No. 467).

C 16. **Woman.** She stands on a plinth, with r. leg bent and r. foot advanced; her hair is parted and waved, and falls in curls on the shoulders, not worked at the back; she wears *stephanè*, shoes, long chiton, and himation wrapped round the body and l. arm and drawn forward from behind with r. hand like a veil.

Ht. 7¼ in. From Athens. Castellani, 1873. Injured by fire, which has turned the clay to a grey colour. Hollow underneath; back not worked, and nearly all cut away. Dumpy proportions; for the type, cf. C 244 from Tanagra.

C 17. **Woman** standing with r. leg advanced. She wears a long chiton and himation covering her head and chin and wrapped closely round the body and arms; the l. hand holds up the skirt and the r. arm is slung in a fold; the himation rises to a peak over the forehead, indicating that the hair is arranged in a top-knot underneath. At her r. side is a small figure of Eros with wings spread, holding a bird at his side in r. hand.

Ht. 5¾ in. Tanagra (?), 1875; purchased of M. Piot. Plinth and feet modern; indistinct. Back not worked, mostly cut away. Marked "Athens," but more probably from Tanagra; the style is late.

C 18. **Hydrophoros,** upper part of. Her r. hand is raised to support the *hydria* on her head, the intervening space being filled in; her hair is parted and waved, with tresses falling on the shoulders, and she wears a long girt chiton.

Ht. 8¼ in. Burgon Coll.; acquired at Athens, 1809. Left arm and body from waist missing; indistinct. Unworked at back.

C 19. **Hydrophoros,** upper part of, as the last, but on a smaller scale; remains of white slip, and of red paint on the *hydria*. For the type, cf. A 416 from Curium, Cyprus.

Ht. 3⅛ in. Burgon Coll.; acquired at Athens, 1809. Indistinct; back not worked.

20. **Erato** (?). She stands with r. leg bent and foot drawn back, holding a large *kithara* in l. arm on which she plays with a *plectrum* held in r. hand; she wears a *stephanè* ornamented with a row of upright feathers, long chiton, and himation over l. shoulder; her hair falls in thick curls on her shoulders. The whole is covered with a white slip. The feathers are supposed to represent the PLATE XXIV.

trophy of the Muses' victory over the Sirens (see Paus. ix. 34, 3 and Steph. Byz. *s.v.* Ἄπτερα).

Ht 7⅜ in. Steuart Coll., 1846; probably from Athens. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 98, No. 12. Left foot lost; coarse work. Back modelled, with circular hole. For the type, cf. *Pitture d' Ercolano*, ii. pl. 7; Panofka, *Terracotten des k. Mus. zu Berlin*, pl. 42; Bie, *Die Musen*, p. 63; and Roscher, *Lexikon*, *s.v.* Musen.

C 21. **Eros,** upper part of, looking down to his l.; in l. arm he holds a duck which touches with its beak his r. hand placed on his breast. His hair is parted and drawn back each side, with a top-knot over the forehead.

Ht. 2½ in. Athens, 1851. Remains of white slip. Back not modelled; hole.

C 22. **Eros with Swan.** He is seated on a rock, holding the swan in l. arm and caressing its beak with r. hand; he has a childish face, and his hair is brushed straight back; his wings are spread, and over the rock is drapery.

Ht. 2¼ in. Athens, 1865. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 26, No. 203. Remains of white slip. Back slightly modelled.

C 23. **Group of Two Women,** on a plinth. The left-hand figure moves to r. with face to front, l. leg bent and foot advanced, holding up a large *tympanon* in both hands; her hair is parted and waved, and she wears a *stephanè* ornamented with rosettes, circular earrings, long chiton, and himation over l. shoulder. The other on the r. moves to l. with face to front and r. foot advanced; her hair is parted and waved, and she wears circular earrings, necklace, shoes, and long transparent chiton. A himation veils her head, and is gathered up round her waist and covers her arms, floating aside on the r.; she holds up a fold in either hand. On the l. is an altar with volutes at the top, behind which is a fluted column with plain moulded top, perhaps to indicate a temple. PLATE XXIV.

Ht. 7¼ in. Athens, 1842. *Arch. Zeit.* 1846, p. 225 (?). Back not modelled; nearly all cut away.

C 24. **Eros** (P). He is seated on a rock on a low plinth, with r. foot drawn back, looking down to his r.; his l. hand rests on the rock, and the r. draws back a piece of drapery thrown over r. thigh. He has childish features, but no wings, and wears a wreath; under his l. arm is another piece of drapery. On a projection at his r. is a bearded terminal figure with hands on the breast, wearing a red cap; features very indistinct. The hair of Eros is red, the wreath blue, and the drapery has been pink.

Ht. 5 in. Athens, 1891. Back modelled; the rock hollowed out. Remains of white slip.

C 25. **Sphinx,** seated on a rectangular moulded base, with the hind-legs drawn up on either side of the fore-legs; the wings are spread and recurved, and on the head is a high *calathos;* she wears a *sphendonè* and earrings, and her hair is parted and waved and gathered in a knot at the back and a top-knot over the forehead, with long curls falling over the breast.

Ht. 7⅛ in. Athens, 1891. Back modelled; hollow underneath.

C 26. **Sleeping Girl.** She is seated on a large irregularly-shaped rock on a flat rectangular plinth, with feet to l., the r. thrust out and the l. drawn in ; her head falls over to her l., her l. hand falls down the rock, and the r. is placed on its highest point. Her hair is arranged in parallel waves and gathered in a knot at the back, a ribbon being wound twice round it ; she wears shoes, long girt chiton fastened on shoulders, and himation over lower limbs. Her hair is coloured dark red ; the ribbon has been gilt, and the himation pink ; the figure is covered with a white slip.

Ht. 8⅛ in. Athens, 1884. Mansell, *Brit. Mus. Photographs*, 1110. Plinth injured. Rock hollow at the right-hand side. Modelled in the round ; finest fourth-century style.

C 27. **Nikè,** attached to a lekythos in the manner of the vases G 1–9, on a high circular base of concave profile ; the back is covered with a fine black glaze like a fifth-century vase. The figure is modelled nearly in the round ; the r. leg is bent and foot drawn back, and in l. hand she holds out a *phialè mesomphalos.* Her hair is arranged in fine curls over the forehead, and she wears a wreath of ivy with berries, *stephanè,* shoes, and himation passing over l. arm and under r., crossing the body obliquely ; on the l. wing are traces of blue colour. At her r. side is a tall *crater* with volute-handles (shape as *Brit. Mus. Cat. of Vases*, iii. p. 15, fig. 11), on a high pedestal. PLATE XXIV.

Ht. 7½ in. Athens, 1878. Right arm broken from elbow, and left wing broken ; handle and mouth of vase broken away. The figure is covered with a white slip.

C 28. **Nemesis (P) with Swan.** She rushes to l. up a sloping rock, with r. leg advanced and l. extended behind ; in l. hand she carries the swan, which places its beak on her breast. Her hair is parted and waved and gathered in a high top-knot coloured red ; she wears a fillet, and himation falling over r. leg and held out behind with r. hand like a veil. The figure is covered with a white slip (except the rock).

Ht. 6½ in. From Athens. Castellani, 1873. Injured by fire and turned to a grey colour. Back unmodelled ; nearly all cut away ; hollow underneath. Late rough work. Cf. for the type, C 244 from Tanagra ; also C 15, but this is an unknown type for Leda. For the identification of this figure with Nemesis, see Pottier, *Statuettes de Terre Cuite*, p. 122 ; Furtwaengler, *Coll. Sabouroff*, i. Introd. to Vases, p. 17 and pl. 71 ; also Roscher, *Lexikon*, iii. p. 120, and Athenaeus, viii. 334 C. The type is not older than the Hellenistic age.

C 29. **Nemesis (P) with Swan.** She stands on a plinth with r. leg slightly advanced, holding the swan in l. hand as C 28 ; her hair is parted and waved, with a top-knot (broken) over the forehead, and she wears shoes, long chiton (not indicated above the waist), and himation gathered round the waist and caught up in each hand (the edge held out in the r.).

Ht. 7⅝ in. From Athens. Castellani, 1873. Injured by fire and turned to a grey colour. Back not worked, nearly all cut away ; hollow underneath. Rough late work similar to the last. Cf. for the type a terracotta in Berlin (Overbeck, *Kunstmythol., Atlas*, pl. 8, fig. 23).

C 30. **Woman,** upper part of, the r. side extending to the waist, the l. only to the breast, the r. arm complete. Her head is inclined to her r., and r. hand on waist; her hair is arranged in neat parallel waves, and falls in curls on shoulders, and she wears a high *stephanè* with a row of indentations and panelled upper edge, and himation over her arms fastened with a brooch on l. shoulder. The figure is covered with a well-preserved white slip; the hair is black, eyes outlined in black, lips red, and flesh has been pink.

Ht. 6⅝ in. Athens, 1874. Late work; back modelled.

C 31. **Bust of Persian,** grotesque, cut off straight below. He has a small pointed beard, and moustache; the face is thin, but the mouth wide, the nose broad and pointed, and the eyebrows thick. He wears a peaked cap, the top of which is turned over; it has flaps covering the ears, and a tag down the back of the neck. The whole is covered with a white slip, and the face and cap have been painted pink.

Ht. 5⅞ in. Aegina, 1893. Back slightly modelled; hollow; on either side is a projection behind the shoulders.

C 32. **Boy on Horse.** The horse is represented as if cantering, and has a short flat tail; the boy wears a conical cap and short loose chiton. Below is an irregularly-shaped base filling in the space under the horse's leg. The boy's face is pink, his eyes black, and hair dark red; his legs have been pink, as also the base, and the bridle and headstall of the horse are pink; the whole is covered with a white slip. PLATE XXXIV

Ht. 5¼ in. Aegina, 1893. Head repaired. Hollow underneath: modelled in the round.

C 33. **Girl.** She stands on a flat plinth, with l. foot thrust out; she wears shoes, long chiton, and himation in which both arms are muffled, a fold being held up in r. hand. Her hair falls in thick curls over the forehead and down the neck, and is gathered in a small coil high up at the back; on the top of the head the parting is rendered by a deep groove. The hair is dark red, the shoes red, and the himation has been pink; on the face and other parts of the figure is a white slip.

Ht. 6⅛ in. Aegina, 1893. Back modelled; small oval hole. Rough late work.

C 34. **Boy.** He stands on a flat plinth with l. foot drawn back and r. hand on hip, holding out in l. hand a large circular fan (?) ornamented with a rosette in relief with alternate red and yellow petals, the edge scolloped (cf. C 39). He has a chubby smiling face, and his hair falls in curls down the neck; he wears a thick wreath,[1] shoes (?), and himation wrapped round body and r. arm, falling to the knees. The figure is covered with a white slip, much worn; the himation has been green.

Ht. 6⅜ in. Aegina, 1893. Back modelled; small hole.

[1] Probably the *στέφανος κυλιστός* of Athenaeus, 49 E and 678 E; cf. Daremberg and Saglio, *Dict. des Antiqs.* i. p. 1522, *s.v.* Corona. It was made of flowers and is very commonly seen on figures of this period.

C 35. **Girl Playing on Lyre.** She stands with r. leg bent and foot drawn back on a flat plinth, holding a large *kithara* in l. hand (the strings not indicated); her r. hand is placed on her waist and has held a *plectrum* (*?*). She has a chubby face and short curly hair and wears a thick wreath, long chiton and *diplois* reaching to the knees and girt up.

Ht. 4⅞ in. Aegina, 1893. Back modelled; no hole. White slip.

C 36. **Girl.** She stands on a flat plinth, holding a fan in r. hand: she wears a thick stippled wreath tied behind, the ends of the ribbon hanging down, shoes, and long chiton, and is wrapped in a himation covering her arms. The hair is painted black (not worked in relief), the eyes outlined in black, lips red, and the chiton has been pink; the fan is painted blue on a white slip. White slip only on fan and drapery, not on the flesh.

Ht. 4¼ in. Aegina, 1893. Back slightly modelled; small rectangular hole.

C 37. **Boy Running,** on flat plinth. His l. foot is drawn back, his hands placed by his sides, and he looks downwards; he has short curly hair, and wears a wreath, shoes, and long girt chiton, the edge of which is held up in r. hand. The chiton has been painted pink, and there are remains of a white slip.

Ht. 4⅛ in. Aegina, 1893. Somewhat indistinct. Back partly modelled.

C 38. **Boy Running,** as the last. Chubby face; hair in thick curls on neck, top-knot in front, and a plait along the top like Eros. The hair is coloured dark red and the chiton has been blue; white slip.

Ht. 4¼ in. Aegina, 1893. Back modelled.

C 39. **Winged Boy,** standing on a plinth, looking down and carrying on l. arm a large fan in the form of a composite flower (as C 34), the petals feathered and some painted pink; the wings are spread. The hair falls in curls down the cheeks, and on the head is a large thick white wreath; he wears shoes and is wrapped in a himation, the r. arm slung in a fold. The hair is dark red; the rest is covered with a white slip.

Ht. 4⅛ in. Aegina, 1893. At the back is a projection pierced as if for suspension; the back is modelled to the waist, but not worked below.

C 40. **Winged Boy,** as the last. The hair is left plain; the fan is painted pink, green, and yellow. PLATE XXXIII.

Ht. 4½ in. Aegina, 1893. Miss Hutton, *Gk. Terracotta Statuettes*, pl. 5. Handle of fan broken off.

C 41. **Boy and Girl.** They stand on a plinth, the girl on the l. placing her l. arm round the boy's waist and her r. hand on his neck, and moving away to l., with r. leg bent and head inclined to her r.; he struggles to free himself, with head inclined to his l., l. leg extended and r. arm placed round her neck; in l. hand he carries a *situla*. The girl wears a large wreath, earrings, and himation round lower limbs; the boy has curly hair and wears a thick wreath, and PLATE XXXIII.

drapery over his arms. Her hair and front of body are red, the rest of her body black, perhaps indicating drapery, and the himation blue; his hair and lips are red, flesh salmon-pink, drapery pink, and the *situla* blue (on a white slip); both figures are covered with a white slip.

Ht. 5⅛ in. Aegina, 1893. Back not modelled; circular hole. Late rough work; colours well preserved. Possibly Hylas seized by a Nymph.

C 42. **Barbarian,** upper part of, with moustache and short beard, wrapped in thick drapery, with r. hand placed on head.

Ht. 3 in. From Corfu. Woodhouse Coll., 1868. Top of head cut away (has had some sort of covering); figure solid, cut off obliquely from neck to breast. Back not worked.

C 43. **Head of Seilenos,** bald, with long spreading beard, the hair of which is indicated by wavy lines.

Ht. 1½ in. From Corfu. Woodhouse Coll., 1868. Solid; back not worked.

C 44. **Grotesque Figure,** upper part of, perhaps intended for Seilenos. He is bearded, and wears chiton, and himation fastened round waist, covering the head and falling over l. shoulder.

Ht. 2 in. From Corfu. Woodhouse Coll., 1868. Arms broken away; indistinct. Back modelled.

C 45. **Dionysiac Mask,** closed up all round and flat underneath with a slight rim. The mouth is open, but not cut through; the hair is brushed back from the face, and round the head is an ivy-wreath with flaps hanging down each side. The face and hair have been coloured red.

Ht. 3 in. From Corfu. Woodhouse Coll., 1868. Over the forehead is a hole. Indistinct and worn.

C 46. **Comic Mask.** The forehead is deeply wrinkled and the eyebrows project strongly; above is a fringe of hair; the pupils of the eyes are hollowed out; the expression is fierce.

Ht. 3½ in. From Corfu. Woodhouse Coll., 1868. Edges broken away. Hollow behind; dark red clay.

C 47. **Aphroditè** reclining, in high relief on a background, with feet to l. Her l. elbow rests on a cushion, and in r. hand she holds a pigeon (?) on her thigh; her hair is parted and waved and gathered in a top-knot, with tresses on the shoulders, and she is entirely nude.

Length 6¼ in. Ht. 4½ in. From Corfu. Woodhouse Coll., 1868. Back not worked; hollow underneath.

C 48. **Female Head,** slightly inclined to her r.: hair parted and drawn back, being rolled round over the ears, with a ringlet falling each side of the neck; round the head is a fillet, over which several separate strands of the hair are drawn; she wears earrings, and a double necklace. Traces of yellow on the fillet; the hair has been black.

Ht. 3⅛ in. From Corfu. Woodhouse Coll., 1868. Solid; well modelled.

C 49. **Boy** on a plinth, moving to l., with body to front; drapery, which has been coloured pink, is wrapped round the arms, and in the r. hand is a bunch of grapes.

Ht. 3⅜ in. From Corfu. Woodhouse Coll., 1868. Head lost; much corroded. Back not worked, with hole.

C 50. **Female Head,** looking up, with lips parted and an expression of pain; part of r. shoulder also remaining. The hair is parted and waved over the forehead; drapery is visible at the neck, and over the head is a veil, tied in a bunch on the crown, with a fillet round it. The face and hair have been painted pink, the lips red, and the drapery white.

Ht. 2¼ in. From Corfu. Woodhouse Coll., 1868. Back not worked.

C 51. **Hera** in bridal attitude. She stands on a high plinth, with l. foot drawn back; her hair is parted and waved, and she wears a *stephanè* or low *calathos*, shoes, long chiton with *apoptygma*, and himation falling in a fold over r. shoulder from behind and raised with l. hand behind her head. PLATE XXIV.

Ht. 8⅞ in. From Corfu. Woodhouse Coll., 1868. Right arm broken at elbow; somewhat indistinct. Back not worked, with hole; hollow underneath; head hollowed out behind. Clay of brick-red colour. Conventional semi-archaic style.

C 52. **Asclepios.** He stands on a very high plinth with a panel in front, on which is a rearing serpent in relief with head to l.; he rests l. hand on a staff round which a serpent is twisted, and his r. hand is placed on his hip. He is bearded and has thick hair, and wears a himation over l. shoulder twisted round his waist; his body is inclined to his l. PLATE XXIV.

Ht. 8⅛ in. From Corfu. Woodhouse Coll., 1868. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 34, No. 268. Somewhat indistinct. Back modelled, with hole; plinth hollow underneath. Probably of late date.

C 53. **Aphroditè.** She stands with r. leg bent on a high plinth as C 52, on which is a panel with relief of Eros turned to r., with arms raised and butterfly wings (very indistinct). Her hair is parted in thick parallel waves and drawn back into a small knot behind; she wears a thick wreath and himation round l. arm and legs, the end of which she draws forward over r. shoulder with r. hand, while with l. she draws it across her thighs. The proportions are somewhat thick and squat; the hair has been painted black (?).

Ht. 10¼ in. From Corfu. Woodhouse Coll., 1868. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 34, No. 265. Back nearly flat, with hole (part broken away); hollow underneath.

C 54. **Woman playing on lyre.** She stands on a high plinth with r. leg bent, holding a *kithara* in l. arm, on which she plays with a *plectrum* held in r.; she wears long girt chiton, and himation over her shoulders.

Ht. 6⅛ in. From Corfu. Woodhouse Coll., 1868. Head and neck broken away. Back flat, with small hole; hollow underneath.

C 55. **Head of Athena** (P), wearing helmet of curious form with rolled-up cheek-pieces; hair waved back over ears, in which are earrings. Remains of pink colour on cheeks.

Ht. 1⅛ in. From Corfu. Woodhouse Coll., 1868. The face is more like that of a youth than a woman's. Back of head not worked.

C 56. **Aphroditè.** She stands on a plinth with l. leg crossed over r. and r. hand on hip, her l. arm resting on a column, and her body inclined to l.; she wears a himation wrapped round her r. thigh and covering her arms, the folds falling over the column.

Ht. 4½ in. From Corfu. Woodhouse Coll., 1868. Head lost. Back slightly modelled (part broken away); hollow underneath.

C 57] **Woman** standing on a plinth with l. foot drawn back and l. hand on hip; her hair is parted and waved and gathered in a knot on the neck, and she wears long chiton and himation covering her arms.

Ht. 6⅛ in. From Corfu. Woodhouse Coll., 1868. Head repaired. Back slightly modelled; rectangular hole; hollow underneath.

C 58. **Woman** moving forward, with r. foot drawn back; she is wrapped in a himation veiling her head and covering the r. arm, which is drawn back; she wears shoes and long chiton, and in l. hand she holds up the folds of her drapery.

Ht. 6 in. From Corfu. Woodhouse Coll., 1868. Back slightly modelled; circular hole; hollow underneath.

C 59. **Aphroditè** (P). She stands on a moulded plinth (formed of two *tori*), with l. leg bent and r. hand placed on her side, holding a dove to her breast in l. hand; her hair is parted and waved, and she wears a *stephanè*, long girt chiton, and himation veiling her head and wrapped round lower limbs.

Ht. 7 in. From Corfu. Woodhouse Coll., 1868. Indistinct. Back not modelled, with hole; hollow underneath. Imitation of an archaic type.

C 60. **Woman.** She stands with l. leg bent, r. foot advanced, and body thrown back, wrapped in a himation which covers her head, chin, and arms; she holds up the folds with l. hand.

Ht. 5½ in. From Corfu. Woodhouse Coll., 1868. Indistinct. Back flat, except at base; rectangular hole.

C 61. **Harpocrates.** He stands on a moulded plinth, with body inclined to his l. and head over r. shoulder; his r. fore-finger is placed on his lips, and in l. hand is a cornucopia; his l. elbow rests on a square column or *stelè*. He is nude, with thick curly hair, and wears a wreath; for the type, cf. *Brit. Mus. Cat. of Bronzes*, Nos. 1474 ff.

Ht. 6¾ in. From Corfu. Woodhouse Coll., 1868. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 34, No. 266. Indistinct. Back nearly flat, with irregular hole; hollow underneath.

C 62. **Grotesque Figure,** seated on a circular plinth with moulded top and base. His legs are crossed, and he holds an apple (?) in front of him with both hands; he is beardless, and has a large head with short hair, like a child's; he wears a short chiton and himation wrapped round him, and a sort of tippet round the neck.

Ht. 3½ in. From Corfu. Woodhouse Coll., 1868. Head repaired; indistinct. Back modelled; hollow underneath.

C 63. **Grotesque Figure,** upper part of, playing on lyre. He plays with a *plectrum* held in r. hand on a *kithara* which he holds in l.; he is beardless, and wears a cap(?) and garment over l. shoulder. On the eyes and elsewhere are remains of black paint.

Ht. 3⅛ in. From Corfu. Woodhouse Coll., 1868. Broken away at waist. Back not worked, with hole. Rude work.

C 64. **Eros.** He stands with feet placed together on a circular plinth holding a bird in r. hand on his breast; his l. rests on a column. His wings are spread and his hair is arranged in a top-knot; he wears a chlamys fastened with brooches on the shoulders, which hangs over the column at his l. side.

Ht. 5⅛ in. From Corfu. Woodhouse Coll., 1868. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 34, No. 267. Indistinct; rather rude work. Back modelled, with hole; hollow underneath.

C 65. **Eros,** upper part of, as far as the hips. His body is twisted round and he looks up to his l. with an expression of pain (?); his r. hand is placed on his hip. He has a childish face, and thick curly hair gathered in a top-knot; he wears a garland of flowers, and a similar garland hangs over his shoulders; on his arms are armlets, and on r. arm a bracelet; drapery (?) is visible behind his r. elbow.

Ht. 4½ in. From Corfu. Woodhouse Coll., 1868. Left arm from elbow lost; wings broken. Back modelled.

C 66. **Askos in form of Seilenos Reclining,** on an irregularly-shaped plinth. He leans against a large vase with one handle and spout on the body; the mouth of this vase forms the orifice of the askos; his feet are to l., the knees drawn up, and r. hand placed on knee; on the r. leg is an anklet (?).

Ht. 2⅓ in. Length 4¼ in. From Corfu. Woodhouse Coll., 1868. Very indistinct; back modelled.

C 67. **Pan** seated on a rock playing on the pipes; he has goat's horns and human legs, and his head is inclined to his l. A shepherd's crook is placed against his r. side, and drapery falls over the rock on either side; on the rock are traces of red and yellow colour.

Ht. 7 in. From Leucas. Burgon Coll. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 26, No. 206. Very rude and indistinct. Back not worked, with oval hole; hollow underneath. For the type, cf. *Brit. Mus. Cat. of Vases*, iii. E 228.

C 68. **Askos in form of Panther.** Round the neck is an ivy-wreath; the panther is seated on hind-legs with head turned to its r.; it has been painted red. On the back are the handle and spout of the vase; below is a plinth, and the space between this and the body is filled in to form the sides of the vase.

Ht. 5⅝ in. From Leucas. Burgon Coll. Much corroded; left ear lost.

C 69. **Canephoros.** She stands on a plinth, with r. leg bent, looking down and supporting a high *κανοῦν* on her head with both hands; it is ornamented with an arched line in front, and rises in three points above, being cut away and hollowed out at the back. Her hair is parted and falls in tresses on the shoulders, and she wears shoes, long girt sleeved chiton with *apoptygma* fastened on the shoulders, and himation hanging from the arms and forming a background to the figure.

Ht. 7¼ in. Burgon Coll.; obtained in Melos, 1828. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 26, No. 204. Head and arms repaired; white slip much worn. Back not worked, with rectangular hole. Cf. for the *κανοῦν*, A 388 from Larnaka, Cyprus.

C 70. **Eros** (?), unwinged. He stands in the attitude of the Satyr of Praxiteles, with l. leg crossed over r., leaning l. elbow on a rock; r. hand on hip, l. raised to neck. His hair falls in thick curls on the shoulders; he wears an engrailed *stephanè* and chlamys fastened with a brooch on r. shoulder, covering the arms. The rock is covered with a reddish wash.

Ht. 5⅛ in. Burgon Coll.; obtained in Melos, 1828. Indistinct. Back not worked, with rectangular hole.

C 71. **Youth with Cock.** He stands with l. leg bent, looking to his r., and holding the cock in l. hand; he has thick curly hair, and wears a wreath and chlamys wrapped round his arms. On the nude parts, which are covered with a white slip, are patches of red.

Ht. 5 in. Burgon Coll.; obtained in Melos, 1828. Poor and rough work; indistinct. Back not worked, with rectangular hole.

C 72. **Eros with Mask of Seilenos.** He stands on a plinth with r. leg bent and l. hand on hip; his r. rests on a term or pillar, and holds a Satyric mask with beard in long separate tresses. He has curly hair with a plait along the top (?), and a childish face, and wears a chlamys covering his arms; there are no signs of wings. On the upper part of the figure are traces of red colour.

Ht. 4½ in. Burgon Coll.; obtained in Melos, 1828. Back not worked, with rectangular hole; surface of head scraped. Fairly good style.

C 73. **Marsyas.** He squats on a rock, with face turned to his l., playing the double flutes which he holds in both hands; he has pointed ears, straight beard, and horse's tail, and his body is covered with thick hair, indicated by straight scored lines; he wears a wreath and a garment over back and r. shoulder, caught in under the r. leg. Traces of red colour on body.

Ht. 4 in. Burgon Coll.; obtained in Melos, 1832. Miss Hutton, *Gk. Terracotta Statuettes*, fig. 34; *Arch. Zeit.* 1846, p. 224; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 26, No. 202. Back modelled; hollow underneath.

C 74. **Seilenos with Infant Dionysos.** He stands on a plinth with l. leg bent, holding the infant in his l. arm; it is wrapped in drapery. Seilenos is bald and covered with hairy skin indicated by stippling; he wears a garment twisted round the waist, held up in r. hand and hanging over l. arm. PLATE XXXIV.

Ht. 3⅞ in. Burgon Coll.; obtained in Melos, 1832. Back flat. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 99, No. 2.

C 75. **Girl.** She stands with r. leg bent, looking down to her r.; her hair is parted and drawn back in irregularly-grooved waves into a coil at the back. She wears earrings, necklace, shoes, long chiton leaving r. shoulder and breast bare, and himation in which her arms are muffled, draped gracefully round her. The figure is covered with a well-preserved white slip; the hair is dark red, the earrings yellow, and the necklace gilt.

Ht. 9⅛ in. Melos, 1873. Good fourth century style, like the larger Tanagra figures. Back modelled, with triangular hole.

C 76. **Woman** wrapped in himation. She stands on a plinth with l. leg bent and r. hand raised to her mouth under her drapery, her head turned to her r.; her hair is parted and waved and gathered in a top-knot, and she wears long chiton and himation covering her whole body up to the mouth.

Ht. 5⅞ in. Burgon Coll.; obtained in Melos, 1828. Indistinct; back not modelled; rectangular hole.

C 77. **Woman.** She stands on a flat plinth, with l. foot drawn back and r. hand raised under her drapery; she wears a long chiton and shoes, and is wrapped in a himation which covers her arms.

Ht. 4⅞ in. Burgon Coll.; obtained in Melos, 1828. Head lost (had been inserted separately); plinth broken. Back not worked, with rectangular hole. Cf. Panofka, *Terracotten d. k. Mus. zu Berlin*, pl. 39.

C 78. **Aphroditè.** She stands on a small plinth, with l. leg crossed over r. and l. elbow resting on a pillar; her hair is parted and crimped and gathered in a high top-knot, and she wears shoes and a himation over lower limbs, twisted round waist and passing over the back; it is drawn aside like a veil with her l. hand, and a fold of it held out in r., the breast being left bare.

Ht. 5⅞ in. Burgon Coll.; obtained in Melos, 1828. Back not modelled; rectangular hole; hollow underneath. Traces of white slip. Cf. Panofka, *Terracotten d. k. Mus. zu Berlin*, pl. 14.

C 79. **Woman.** She stands on a small plinth with l. leg bent; her hair is drawn up to the top of her forehead, and she wears circular earrings, shoes, long chiton, and himation over l. shoulder, twisted round the body and covering her extended l. arm; her r. hand is placed in the folds on the bosom.

Ht. 6 in. Burgon Coll.; obtained in Melos, 1828. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 98, No. 8 (?). Back not worked, with rectangular hole. Cf. Panofka, *Terracotten d. k. Mus. zu Berlin*, pl. 40, fig. 1.

C 80. **Actor as Heracles.** He stands on a plinth, with r. leg crossed over l. and r. arm on hip, holding in his l. his bow and bow-case or quiver, the latter suspended from the r. shoulder; his r. arm rests on his club, the thick end of it on the ground. He has a large artificial phallos, looped up, and wears the lion's skin over the head and back, tied round his neck; it is stippled all over in front.

Ht. 3½ in. Burgon Coll.; obtained in Melos, 1832. *Jahrbuch d. arch. Inst.* viii. (1893), p. 79, No. 24; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 99, No. 1. Back flat.

C 81. **Comic Mask,** cut away obliquely behind from crown to chin. The eyes are large, the brows wrinkled, and the mouth wide; the head is bald except at the back, with a few hairs over the forehead; round it is a thick ivy-wreath with two berries over the forehead and leaves each side. The hair and beard are coloured red.

Ht. 4 in. Burgon Coll.; obtained in Melos, 1828.

C 82. **Eros on Horseback,** in relief, galloping to r.; very diminutive.

Length 1¼ in. Burgon Coll.; acquired by him in 1809, and said to have been found in Tenos. Stackelberg, *Gräber der Hellenen*, pl. 56; *Arch. Zeit.* 1846, p. 224. The relief B 369 was also found with it.

C 83–87. **Five Medallions,** with beaded edges; in each an archaic Gorgoneion, with hair parted in a double row of snaky curls on either side, and protruding tongue. The hair is very delicately treated; the teeth are not shewn. On three are traces of gilding, which has been applied on a white slip.

Diam. ⅞ to 1 in. Burgon Coll.; probably from Athens. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 81, Nos. 1–5. All are more or less injured and incomplete; one is very indistinct.

C 88. **Two Bunches of Grapes,** in miniature.

Burgon Coll.; acquired at Athens in 1809.

C 89. **Two Rosettes** of eight points each, very diminutive.

Burgon Coll.; acquired at Athens in 1809.

C 90. **Actor,** seated on an altar. His r. hand is raised to his ear, his l. placed on his knee; he wears a mask and wig, loose chiton or jerkin girt up at the waist, and trousers. The altar has a cornice at either end.

Ht. 4¾ in. Athens, 1879 (?). Back modelled. Marked "Peiraeus 1868," with four iambic lines in ink on one side of the plinth.

C 91. **Grotesque Head,** wearing mask and high conical cap; the face is wrinkled, with snub nose, and prominent eyebrows and cheek-bones.

Ht. 2¼ in. Athens, 1865. Back of head flat; a hole pierced through the cap.

C 92. **Female Head.** Hair waved back in parallel puffs and gathered in a coil at the back; wears fillet, earrings, and necklace. Traces of red colour on hair.

Ht. 2 in. From Corfu. Woodhouse Coll., 1868. Imitation of Tanagra style.

C 93. **Female Head,** as the last, except that instead of the coil is a sort of quadruple knot, formed of four horns; no necklace; traces of red on hair.

Ht. 2 in. From Corfu. Woodhouse Coll., 1868.

C 94. **Female Head,** as the last, but not such good work.

Ht. 2 in. From Corfu. Woodhouse Coll., 1868. Chin and part of neck restored.

C 95. **Female Head,** looking to her r. Hair drawn back in parallel puffs, but no knot indicated at back; wears earrings, necklace, and wreath of leaves and berries tied with a ribbon which hangs down behind.

Ht. 2⅛ in. From Corfu. Woodhouse Coll., 1868. Part of wreath cut away.

C 96. **Female Head,** looking to her r. Hair parted and waved, and gathered into a double knot at the nape of the neck; wears earrings and stippled wreath with leaves and berries.

Ht. 2⅛ in. From Corfu. Woodhouse Coll., 1868.

C 97. **Female Head,** as the last, but thrown far back to her r.; no wreath, but a sinking as if for a fillet; hair has been coloured red; pathetic expression.

Ht. 1⅞ in. From Corfu. Woodhouse Coll., 1868.

C 98. **Woman.** She stands with r. leg bent; her hair falls in rich curls on either side of the face, and in three ringlets on each shoulder; she wears long chiton and himation over r. shoulder, the edge of which she holds up with l. hand. The figure has been covered with a white slip, under which the clay presents a shiny surface as if it had been glazed.

Ht. 11⅛ in. Canea, Crete, 1894. Right fore-arm and feet lost. Back flat, with oblong hole; hollow underneath. Probably a late and inferior copy of some good model, possibly of a fourth-century statue; the type of the head and the treatment of the drapery are both well-conceived, but the execution is not equal to the conception.

C 99. **Seilenos,** torso of. On the l. shoulder and legs are stippled markings, filled in with white, to represent hair; the rump protrudes abnormally, and the bodily forms throughout are strongly accentuated. The figure is modelled in the round, and the r. arm has been raised.

Ht. 5¼ in. Crete, 1875. Head, arms, and legs from knees lost.

C 100. **Horse,** rearing up; perhaps from a group.

Ht. 10⅛ in. From Greece. Durand Coll. (*Cat.* 1729). Modelled in the round.

C 101. **Medallion** with head of **Athena Parthenos** to the front. She wears a helmet with frontal ridge, cheek-pieces turned back, and three crests, those at the sides shewn in false perspective; a tress of hair falls on each shoulder, and the edge of the chiton is indicated below the neck. In the field are scrolls; the edge of the medallion is beaded.

Diam. 1 in. Acquired at Athens in 1809; Burgon Coll. Indistinct and injured by fire; has probably been gilt, but no traces of gilding remain. Cf. C 848 and D 397 for better examples; also C 833 for a variety of the type.

C 102. **Two Pendants or Reliefs** for attachment, in the form of a **Siren** to the front, with wings spread and r. hand raised, holding in the l. a *cista* or other object; both have been gilt.

Ht. 1¼ in. Crete, 1898. Indistinct. Perhaps from a vase

2. BOEOTIA AND ERETRIA (C 178–232).

C 178 **Seilenos or Comic Actor.** In r. hand he holds an apple (?) by his side; he wears a wreath with five flowers, large mask, and padded stomach, and a garment wrapped round both arms and waist. The figure is covered with a white slip; the r. hand is coloured pink, the drapery blue.

Ht. 4⅝ in. Boeotia (?), 1892. Repaired; left arm broken; corroded. Back not worked, with irregular hole; hollow underneath. The plinth is filled in under the figure.

C 179. **Girl,** on a flat plinth. She leans with r. arm on a square pillar with moulded top and base; her r. foot is drawn back, and her l. hand placed on her hip. Her hair is parted and waved in elaborate parallel tresses, and gathered in a small knot at the nape of the neck; she wears shoes and a himation covering l. arm and hand and lower limbs.

Ht. 8⅛ in. Boeotia, 1891. Plinth injured. Back not worked, with hole; hollow underneath.

C 180. **Nikè,** on an irregular plinth. She stands with r. foot advanced and wings spread, holding a fillet in her hands in front of her. Her hair is arranged in thick curls over the forehead and down the neck, but not worked on the crown; she wears a *stephanè*, shoes, and long girt chiton. The figure is covered with a white slip; the chiton is pink, the wings blue, and the shoes red; the colours are highly glazed. PLATE XI

Ht. 7⅜ in. (to tips of wings). Boeotia, 1891. Back of head modelled; rest of back cut away; hollow underneath.

C 181. **Ganymedes.** He stands on a high plinth, with l. leg slightly bent, holding a cock to his breast (head to l.) in l. hand; he has thick curly hair and wears a chlamys over his shoulders, the folds of which he holds up in r. hand at his side. The figure is covered with a white slip; the flesh and hair are pink, the chlamys blue, and on the plinth are two red stripes; the eyes are outlined in black.

Ht. 10⅛ in. Thespiae, 1867. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 26, No. 208. Much corroded. Back flat; nearly all cut away; hollow underneath.

C 182. **Ganymedes.** He stands on a very high plinth, with l. leg bent; his r. hand hangs by his side, and in l. he holds a cock (head to r.). His hair is arranged in several rows of curls over the forehead, and surmounted by a large myrtle-wreath; he wears a chlamys over his shoulders. The flesh and hair are painted pink.

Ht. 13 in. Thespiae, 1867. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 26, No. 207. Back not worked, nearly all cut away; hollow underneath. For a similar figure of Ganymedes from Thespiae see *Gazette Archéol.* i. (1875), pl. 24, p. 89 (with Lenormant's remarks *ad loc.*); cf. also the Locrian type of ephebos (Pottier, *Statuettes de Terre Cuite*, p. 75).

C 183. **Persephonè** (?). She stands with r. leg bent; her hair is waved and falls in tresses on the shoulders; over her lower limbs is a himation, a fold of which, containing fruit or flowers, she holds up with l. hand, while with the r. she raises it as a veil over her head behind.

Ht. 7⅜ in. Thespiae, 1867. Feet and plinth modern; traces of white slip. Back not worked, nearly all cut away.

C 184. **Europa on the Bull.** The bull moves to r. with head turned slightly to its r.; she is seated sideways with face to front and body inclined to her l., her r. hand placed on its hind-quarters, her l. on its r. horn. Her hair is arranged in a fringe of formal curls, and she wears *stephanè* (?), shoes, long girt chiton with *apoptygma* which has slipped off l. shoulder, and falls as far as the hips. PLATE XXVI.

Ht. 5⅛ in. Boeotia, 1891. Head repaired; bull's tail broken away. Back modelled; irregular base, hollow underneath, and filling the space under the body of the bull: the latter feature seems to be characteristic of Boeotian terracottas. Cf. *Arch. Anzeiger*, 1889, p. 158.

C 191. **Eros** (child-type). He stands with r. leg advanced and l. hand on hip, holding up a pair of boots in r. hand, sole to sole (cf. C 200); his wings are spread, and he has curly hair; he wears a thick wreath, and drapery is twisted round his l. arm. The boots are painted white with red soles.

Ht. 2⅞ in. Eretria, 1894. *Journ. Hell. Stud.* xv. (1895), p. 134. Much injured; right hand with boots broken off. Modelled in the round. Cf. for a similar type from Myrina, Pottier and Reinach, *Nécropole de Myrina*, pl. 11, fig. 1.

C 192. **Eros** as child, in Oriental costume, playing on a lute. He stands looking down, with r. leg advanced and l. foot drawn back; his r. hand is about to strike the mandoline which is held in his l. hand, and is oblong in shape, with a long handle. His wings are spread, and he wears a Phrygian cap, shoes, short sleeved loose chiton with *apoptygma*, and trousers, and the flaps of the cap are tied round his neck. The figure is covered with a white slip; the cap is blue and the wings blue or green.

Ht. 4½ in. Eretria, 1894. Miss Hutton, *Gk. Terracotta Statuettes*, pl. 5. Repaired. Back modelled. For the lute, see Baumeister, *Denkmaeler*, iii. p. 1546.

C 193. **Eros**, as C 192. His r. hand is extended, and in l. he holds out an open mirror-case, in which is a mirror painted yellow (perhaps to indicate polished bronze). The figure is covered with a white slip, and there are traces of red and blue on the drapery and wings.

Ht. 4⅜ in. Eretria, 1894. Back modelled.

C 194. **Eros** walking, looking downwards, l. hand raised and r. on breast; childish type, with wings spread; he wears a wreath and is muffled in a himation which covers the arms. Hair dark red; rest covered with white slip.

Ht. 3¼ in. Eretria, 1894. Back modelled.

C 195. **Eros** (childish type). He stands with r. leg advanced, holding up a gilt *phialè* in l. hand; he has curly hair and wears a wreath and himation held up in

r. hand. The figure is covered with a white slip; the hair is dark red and the himation pink.

Ht. 2⅝ in. Eretria, 1894. Left leg and right from knee lost; much injured. Back modelled.

C 196. **Eros** (childish type) walking, with l. leg drawn back. In l. hand he holds up a *prochoös* as if pouring a libation; his hair is arranged in a plait along the top of the head, and he wears a short loose chiton held up in r. hand. The figure is covered with a white slip; the wings are blue, and the chiton has been pink.

Ht. 2⅝ in. Eretria, 1894. Back modelled. Forms a pair with the last.

C 197. **Girl** (?) winged, represented as flying down (?) with l. foot drawn back, r. hand extended, and l. raised. Her hair falls in thick curls on the shoulders, and she wears a floating garment girt round the loins. The figure is covered with a white slip; the hair is dark red, the garment pink, and the wings pink and blue. PLATE XXXII

Ht. 5⅛ in. Eretria, 1894. Back modelled; small hole. Perhaps intended for Nikè (see under C 198).

C 198. **Eros and Girl.** Eros conducts the girl through the air with an upward movement, she being in front of, and slightly below, him; he looks down at her, with r. hand placed on her back, and l. raised with fingers pointing upwards. His wings are spread, and he has short curly hair; his form is that of a youth. The girl looks round, with hands extended, the fingers of the l. bent as if in the act of speaking; she has long curly hair tied at the neck, short girt chiton over l. shoulder, and himation wrapped round l. leg and floating behind. The figures are covered with a white slip (worn); their hair is painted red. PLATE XXXII

Ht. 7 in. Eretria, 1892. Modelled in the round; good fourth- or third-century work, the forms and proportions being Lysippian in character. In groups of this kind the girl is usually winged (cf. C 197), and such figures were formerly identified as Psychè. But Petersen has shown (*Röm. Mitth.* xvi. (1901), p. 57 ff.) that the true feminine counterpart of Eros is Nikè. Cf. Introduction, p. xxxiv.

C 199. **Flying Eros,** in the form of an *ephebos* of slender proportions, the body bent in the curve characteristic of Praxiteles. He looks down to his r.; his r. foot is drawn back and his wings are erect; his l. hand is extended, and has probably held a wreath or sash. He has short curly hair treated in the Praxitelean manner, with traces of a fillet at the back; he wears a chlamys fastened with a brooch on r. shoulder, passing under l. arm and round back, and caught up with r. hand; a fold hangs over his l. arm. On his feet are sandals with rosettes at the base of the great toes; the wings have short, fan-like feathers and long sword-like pinions. The hair is red, and there are traces of colour on the wings, chlamys, and sandals; the rosettes are gilt.

Ht. 21 in. Eretria, 1895. *Journ. Hell. Stud.* xv. (1895), pl. 8, p. 211; Huish, *Gk. Terracotta Statuettes*, pl. 39. Fingers of left hand broken, otherwise in very good preservation; remains of white slip. Back modelled (except wings); small hole. The figure may be regarded as an Eros in the form of a winged Hermes, the proportions being just those of the

Belvedere Hermes (Friederichs-Wolters, No. 1218), while the head recalls the Aberdeen head in the Brit. Mus. (*Cat. of Sculpture*, iii. No. 1600), and in a lesser degree the Hermes of Praxiteles. There can be no doubt that it stands in close relation to a Praxitelean original, and in point of date belongs to the latter half of the fourth century B.C. For similar types of Eros, see *Journ. Hell. Stud., loc. cit.* p. 213.

200. **Eros.** He is represented as a full-grown youth moving forwards, with l. leg advanced, carrying a pair of boots in l. hand, sole to sole (cf. C 191). His wings are recurved, and he wears a short thin garment forming a hood over the head, covering the arms, and reaching to the waist, his r. hand raised as if to wrap it round his chin ; a plait of hair along the top of the head is indicated under the hood. His flesh is painted pink; the boots are white with black stripes round them and red soles. The eyes are represented as shut, which, with the veiled head and the carrying of the boots, may suggest the secret and silent action of Eros.

Ht. 10¼ in. Eretria, 1894. *Journ. Hell. Stud.* xv. (1895), pl. 4, fig. 2, p. 134. Left wing injured. Back modelled, with two holes. Clumsy modelling, especially the legs ; wings conventionally treated, the outer feathers as spirals. The type is more characteristic of Myrina ; cf. Pottier and Reinach, *Nécropole de Myrina*, pl. 15.

201. **Woman,** standing on a high circular plinth (of concave section), with l. foot advanced and r. drawn back, looking down ; she holds a bird in r. hand by the wings at her side, and her l. is placed on her hip. Her hair is drawn back into a knot behind, and she wears shoes, long chiton, and himation over l. shoulder, covering l. arm and twisted round the body. The figure is covered with a white slip (somewhat worn) ; the hair is gilt.

Ht. 7⅛ in. Eretria, 1894. Back modelled, with hole.

202. **Girl Dancing,** on a high oval plinth. Her l. leg is crossed in front of her r., and head inclined to her l. ; her r. hand is raised to her ear. Her hair is parted and waved, with a high top-knot on the crown, and she wears a wreath of stiff pointed leaves, circular earrings, long chiton, and shoes, and is wrapped in a himation covering both arms, the folds of which are gathered at the waist in l. hand, and float gracefully on the l. side. The figure is covered with a white slip and the hair and lips are red ; the plinth is partly painted red. PLATE XXXII.

Ht. 9⅞ in. Eretria, 1894. Repaired. Back not worked ; nearly all cut away (except at top). Cf. C 207 and C 712 from the Cyrenaica ; also *Annual of British School at Athens*, 1898–1899, p. 85 ; and *Bull. de Corr. Hell.* xvi. (1892), p. 73. Similar types in terracotta and one in bronze are discussed by Heydemann, *Verhüllte Tänzerin* (*4tes Hall. Winckelmannsfestprogr.*).

203. **Pair of Heels** from shoes, doubtless a votive offering, with holes for the nails indicated all round.

Diam. 2½ in. Length, 2⅛ in ; about ¼ in. thick. Eretria, 1894. Grey colour, probably due to action of fire.

C 204. **Girl,** standing on a flat plinth with l. leg crossed over r., leaning with l. elbow on a square pillar with base and cap, her head turned to her l. Her hair is parted and drawn back to the crown in thick parallel waves (with indented markings made in soft clay), and gathered in a knot at the back; she wears earrings, long chiton which has slipped off r. shoulder, and himation wrapped round her arms and gathered up in r. hand. The nude parts are covered with a white slip; the hair is a dark red-brown, the chiton blue, and the himation pink with blue border. PLATE XXXII.

Ht. 9 in. Eretria, 1894. Repaired. Very flat; back modelled, with hole. Head of a good fourth-third century type.

C 205. **Grotesque Figure** of fat old woman seated, with r. hand on knee, l. raised, and knees wide apart; her feet are placed on a footstool, the r. drawn back. She has a fat laughing face, surrounded by rough curly hair, which is gathered in a knot at the back, and pendulous breasts; she wears a loose sleeved garment. The chair stands on a plinth and has a wide back and arms; the woman's flesh has been painted pink on a white slip.

Ht. 5¾ in. Tanagra, 1895. Left hand broken off. Back not worked; lower part broken away. It has been suggested that this and similar types (cf. C 243, D 366) have some connection with the Eleusinian mysteries and the story of Demeter and Baubo; cf. Heuzey, *Atlas des Figurines du Louvre*, p. 28, and Pottier, *Statuettes de Terre Cuite*, p. 124.

C 206. **Grotesque Figure** of a woman seated with r. arm drawn up and hand placed on r. side, l. hand on edge of seat, r. leg crossed over l.; the feet rest on a projecting ledge. Her hair is arranged in thick curls over the forehead and projects in a point behind; she wears a himation over lower limbs passing under the l. arm, the ends falling in *pteryges* over the r. shoulder. The features are strongly marked, and the head is very large; the chair has a back but no arms.

Ht. 5¾ in. Tanagra, 1895. Remains of white slip. Back nearly flat, with rectangular hole; hollow underneath.

C 207. **Girl Dancing,** on a circular plinth. Her l. foot is advanced, the r. twisted behind it; her head is inclined to her r., her l. hand raised, and r. thumb placed on l. breast. Her hair is tied in a bow over the forehead, and she wears shoes, long chiton, and himation veiling her head and floating behind her, the folds of which are gathered in her r. hand. The whole is covered with a well-preserved white slip; the chiton is pink, the himation blue inside and pink outside, the hair and shoes red, and the sides of the plinth red.

Ht. 8⅛ in. Thebes, 1895. Back nearly all cut away; hollow underneath. Cf. C 202 and references there given.

C 208. **Old Woman in Bed.** She lies on her l. side, with head pillowed on l. arm, and r. arm thrown over the edge of the bed; her hair is parted and covered with a cap, and under her head and over her lower limbs is drapery. The bed is low and oblong, standing on four legs and slightly raised at the head; along the edge are raised bands at equal intervals. PLATE XXX

Ht. 2⅛ in. Length, 5⅓ in. Eretria, 1894. Right hand broken off. Hollow underneath; back modelled.

C 209. **Ram,** with long tail; well modelled.

Ht. 3 in. From the temple of the Cabeiri, Thebes, 1895.

C 210. **Shrine** in the form of a semicircular building with domed roof ending in a ball surmounted by a cone. The roof is divided by vertical ribs into four parts, the spaces between being covered with plates in the form of overlapping scales, representing the *opus pavonaceum* of Syracusan bronze which was used for roofs such as that of the Temple of Vesta at Rome[1]; at the bottom of each ridge is an upright projection. The lower part is panelled and divided vertically by an Ionic column; the panels are filled in with *grille* work,[2] and in each is suspended a rosette-shaped object. Below are three feet; the top has been painted pink.

Fig. 44 = C 210.

Ht. 4 in. Eretria, 1894. Back flat, with oval hole. Roman period. On a sarcophagus recently discovered in Rome, with scenes from the Meleager legend, a similar building with scale-covered roof represents a tomb (photograph in Brit. Mus., Department of Greek and Roman Antiquities).

C 211. **Girl** seated on a rock, on a flat plinth, performing her toilet. Her r. hand is raised to her head; in her l. is a mirror into which she is looking. Her hair is parted and waved, and she wears a *stephanè*, earrings, long chiton, and shoes; over the rock is drapery.

Ht. 4⅞ in. Eretria, 1896. Repaired; white slip worn away. Back slightly modelled, with hole.

C 212. **Eros** as boy, walking, with l. foot drawn back, holding in l. hand a mirror-case which hangs open; he has long curly hair, and wears a chlamys which he holds up in r. hand. The figure is covered with a white slip; the hair is dark red, the chlamys blue, the wings yellow, pink, and blue, and the mirror yellow on white.

Ht. 4½ in. Eretria, 1896. Back modelled. For the type, cf. C 193.

213. **Eros** as child, walking, with l. foot drawn back, r. hand extended and l. on waist. He has long curly hair, and wears a yellow wreath with projecting points in blue, shoes (?), and drapery wrapped round his loins. The figure is covered with a white slip; the hair is red, the drapery blue, and the wings have been yellow and blue.

Ht. 4¼ in. Eretria, 1896. Back modelled.

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[1] Cf. Pliny, *H.N.* xxxiv. 13, and *Brit. Mus. Cat. of Bronzes*, p. xxviii.

[2] Cf. *Röm. Mittheil.* vii. (1892), p. 285, and viii. (1893), p. 286.

C 214. **Writing-Lesson.** An old man seated on a chair with high curved back, on a plinth, with feet resting on a footstool, writes on tablets, some leaves of which have fallen back over his lap; he is bald and bearded, and wears a himation covering his arms and lower limbs. At his right side is a nude boy wearing a fillet, who watches him eagerly with head turned to l. and r. hand on thigh. The boy's hair and old man's beard are red, the latter's himation pink and the leaves of the tablets yellow; on the plinth and footstool are stripes of red.

Ht. 4¼ in. Eretria, 1896. Miss Hutton, *Gk. Terracotta Statuettes*, fig. 26. White slip worn. Back convex, not worked, with square hole; hollow underneath.

C 215. **Girl,** standing on a flat plinth, with l. foot drawn back and head raised, looking to her r.; in l. hand she holds a fan (white, with palmette painted in pink). She wears long chiton and shoes, and is wrapped in a himation which covers her head and arms, the folds of which she holds up in r. hand. PLATE XXVIII

Ht. 11 in. Eretria, 1896. Huish, *Gk. Terracotta Statuettes*, pl. 5; Miss Hutton, *Gk. Terracotta Statuettes*, fig. 17. Back modelled rectangular hole. White slip on face; good fourth–third century work.

C 216. **Grotesque Old Woman,** seated on a basket, with head upturned, scratching her chin underneath with l. hand, and resting l. elbow on l. knee. Her hair is thick and rough, and she has a wrinkled face and sunken eyes; she wears long chiton and himation. The basket is of wicker-work, indicated by herring-bone patterns.

Fig. 45 = C 216.

Ht. 3½ in. Eretria, 1894. Back modelled; hollow underneath. Dark grey colour; injured by fire.

C 231. **Eros,** as C 192–193 from Eretria, in Oriental costume. He plays on a lyre of elaborate form held in l. hand, the frame ornamented with pink rosettes, and standing on a moulded base; he wears a Persian head-dress (*κυρβασία*), with flaps round the chin, sleeved short chiton with *apoptygma*, trousers and shoes. The figure is covered with a white slip; his cap and trousers are blue, and the wings and sleeves of the chiton are coloured pink and green. PLATE XXXII

Ht. 4⅜ in. Anthedon, Boeotia, 1895. Back modelled. For Eros with lyre, cf. Paus. ii. 27, 3; *Brit. Mus. Cat. of Bronzes*, 244; *do. of Vases*, iii. E 126, E 191; Benndorf, *Gr. u. Sic. Vasenb.* pl. 48, fig. 2. The lyre is of a late type, and the strings are wanting.

C 232. **Female Head,** ending below in a base-ring, and hollowed out, apparently intended to stand alone. The head is inclined to its l.; the hair is parted and waved, and a broad band is wound several times round it, covering the back of the head. The whole is covered with a well-preserved white slip; the hair is red, the lips are pink, and the head-band blue.

Ht. 3 in. Anthedon, Boeotia, 1896. Good style.

3. TANAGRA (C 237-336).

237. **Actor.** He stands on a plinth with feet close together, holding an infant(?) in l. arm over his shoulder, on which he places his r. hand, apparently offering it a cake ; he wears a mask and wig of the usual type, artificial phallos looped up, and trousers, and his l. arm and upper part of the body are wrapped in a mantle which also covers the child.

Ht. 4½ in. Tanagra, 1875. *Jahrbuch d. arch. Inst.* viii. (1893), p. 79, No. 26.

238. **Actor.** He stands on a plinth with feet close together, carrying an *askos(?)* slung in front of his stomach ; he wears a conical cap, mask, padded stomach (*προγαστρίδιον*), artificial phallos looped up, short loose chiton, chlamys over shoulders, and trousers.

Ht. 3⅞ in. Tanagra, 1880. *Jahrbuch d. arch. Inst.* viii. (1893), p. 81, No. 47.

239. **Actor.** He stands on a plinth with hands on hips, feet close together, and body bent with head inclined to his r. ; he wears a mask, padded stomach, phallos as last, and garment over his head twisted up round his waist and over his arms ; he grasps the edge of it with each hand. The hair has been painted red and the eyes blue. PLATE XXXIV.

Ht. 3¼ in. Tanagra, 1880. *Jahrbuch d. arch. Inst.* viii. (1893), p. 77, No. 9.

240. **Actor,** upper part of. His r. hand is raised to his head, which is turned upwards to his r. with an expression of surprise ; he has a Satyric mask with wrinkled forehead, and beard arranged in formal parallel vertical curls (as *Brit. Mus. Cat. of Bronzes*, No. 1377), wig, and padded stomach. He wears a himation twisted round his waist and over l. shoulder, the folds of which are gathered up in l. hand.

Ht. 3 in. Tanagra, 1877. Legs lost.

241. **Actor.** He stands on a plinth with body thrown back, looking upwards, and holding a rod (?) in r. hand over his shoulder ; he is nude and bearded, and wears a mask, and his l. hand is muffled in a himation which falls behind him. The figure is painted flesh-colour throughout, except the eyes which are black.

Ht. 4¼ in. Tanagra, 1882. Back flat. The figure is executed in the style of the archaic Cameiros statuettes, such as B 267 ff., though clearly of later date.

242. **Grotesque Bust** of child, with infantile chubby features and bald head, on a moulded pedestal; the whole is covered with a white slip, and has been painted pink ; the eyes and eyebrows have been touched with black.

Ht. 4¼ in. Tanagra, 1877. Left shoulder and ear restored. Has been used as a rattle ; very late work.

C 243. **Grotesque Figure** of fat old woman. She stands with l. leg bent and arms extended; her hair is parted under a fillet and gathered in a knot on the crown. She wears a double necklace and on her shoulders are stars; these ornaments are painted in a colour now turned to brown, as is her hair.

Ht. 7⅜ in. Tanagra, 1875. Right fore-arm restored. Burnt to a white glaze all over, the action of fire having also injured the colours of the hair and ornaments. Back modelled.

C 244. **Nemesis** (P), as C 28 from Athens. She moves rapidly to her r. up a sloping rock, her r. leg drawn up in the ascent, her l. extended below; in r. hand she holds a swan to her breast, and with l. she holds up her drapery behind. Her hair is parted and drawn into a knot at the back; she wears a himation passing round r. arm, behind body, and over r. thigh. The hair is painted red.

Ht. 6⅛ in. Tanagra, 1875; purchased from M. Piot. Knot of hair broken away. Back not worked (except head), nearly all cut away: hollow underneath. Injured by fire, which has turned the white slip to a greyish glaze.

C 245. **Girl.** She stands on a flat plinth, with l. foot thrust out, looking down to her r.; her r. hand is raised under her drapery, and in l. hand she holds a fan. She wears a large peaked hat which rests on the top of her head, shoes, long chiton, and himation veiling her head and drawn close round the neck and arms; a fold is wrapped round and round the l. hand. The fan and hat are edged with pink; the himation has been blue except the parts over the arms which are red.

Ht. 7½ in. Tanagra, 1875. Plinth injured. Back not modelled; rectangular hole. Good style. The hat, which so often occurs on Tanagra statuettes, is apparently the *θολία* of Theocr. xv. 39, explained by Eustathius *ad Hom. Od.* xxii. 462, p. 1934, 10, as *πῖλος εἰς ὀξὺ ἀπολήγων* or *σκιάδιον*. Cf. also the hat worn by Ismenè in Soph. *O. C.* 314: *κρατὶ δ' ἡλιοστερὴς κυνῆ πρόσωπα Θεσσαλὶς νιν ἀμπέχει*. Also Hermann, *Lehrbuch d. Gr. Antiq.* iv. (1882), p. 195, note 5, and references there given.

C 246. **Girl with Dove.** She stands on an oblong plinth with l. foot drawn back and head inclined to her l.; in r. hand she holds a fan on her breast, and on her neck a dove is perched with its beak to her mouth. Her hair is arranged in parallel waves and in a knot at the back; she wears shoes, long chiton, and himation covering l. arm, twisted round the waist, and reaching to the knee, a fold held up in l. hand. The hair is painted red; the face and fan are covered with a white slip, worn away elsewhere. PLATE X

Ht. 6⅛ in. Tanagra, 1874. Miss Hutton, *Gk. Terracotta Statuettes*, fig. 21; Mansell, *Brit. Mus. Photographs*, 1112. Plinth injured. Back not worked, with hole.

C 247. **Young Girl.** She stands on a small plinth, with r. foot thrust out and head leaning slightly to her l.; in l. hand she holds a gilded leaf-shaped fan. She has chubby cheeks and a smiling face; her hair is parted and waved and gathered in a knot at the back, and she wears shoes, long chiton, and himation muffling her arms.

Ht. 6⅜ in. Tanagra, 1875. Back not modelled; small rectangular hole. The figure is covered with a white slip.

C 248. **Girl with Dove.** She stands on a plinth, with r. foot raised on the plinth of a column (moulded top and base) on which her r. hand rests; she looks down to her l. and holds a fan in front of her in l. hand. A dove is perched on her l. shoulder with beak raised to caress her. Her hair is parted and richly waved, with a knot at the back; she wears earrings, shoes, long chiton, and himation muffling her arms. The column, dove, and fan are painted blue; the chiton is blue with a broad pink stripe down the front, and the himation is blue and pink; the whole is covered with a white slip, and the eyes are blue, the lips and hair red. PLATE XXVII.

Ht. 9½ in. Tanagra, 1895. Plinth restored. Back not worked; rectangular hole.

C 250. **Girl** with fan, wrapped in himation. She stands on a plinth with l. leg bent, looking down to her r.; she holds up the fan in her r. hand, and her l. is placed behind her back. Her hair is parted as far as the crown and waved over a fillet, and gathered in a double knot at the back; she wears earrings, shoes, long chiton, and himation wrapped round the l. arm and upper part of the body. The fillet and earrings are gilt, the flesh pale pink, the eyes blue, the lips, eyebrows, and hair red, and the himation pink; the fan has a red edge; the whole is covered with a white slip.

Ht. 10½ in. Tanagra, 1876. Mansell, *Brit. Mus. Photographs*, 1108. Back not modelled, with hole. The antiquity of this figure is open to doubt.

C 251. **Girl** (as Maenad?). She stands on a thick plinth (flush with the figure behind), with l. foot drawn back; her arms are muffled in her himation, the r. hand holding up the edge round her neck and supported by the l., which holds a *tympanon*. Her hair is parted and waved, and she wears an ivy-wreath with berries, shoes, and long chiton. The hair is red, the ivy-leaves blue, and the himation has been pink with a blue border; round the hem of the chiton are two pink stripes.

Ht. 9½ in. Tanagra, 1874. Back not worked, with oblong hole; hollow underneath. Cf. Heuzey, *Fig. ant. du Louvre*, pl. 23, fig. 1. Late work.

C 252. **Girl** with mirror, wrapped in himation. She stands on a plinth as C 251, with r. foot drawn back, looking down; her arms are muffled in her himation, the r. hand holding up the folds at the throat, the l. holding a mirror-case hanging open. Her hair falls in clustering curls on the neck, and she wears a thick stippled wreath, shoes, and long chiton. The hair is red, as is the disc in the centre of the mirror-case.

Ht. 8½ in. Tanagra, 1875. Mirror-case injured. Back not modelled, with large hole; hollow underneath. Rough late work.

C 253. **Girl** with mask, wrapped in himation covering the head, arms, and body. She stands on a plinth with r. leg bent, the r. foot resting on the plinth of a column (moulded cap and base) on which her r. hand rests; her body is bent over to her r. and in l. hand she holds a comic mask. She wears a large peaked hat (*θολία*) with moulded edge, shoes, and long chiton. The figure is covered

with a white slip (except the mask, which is red); the peak of the hat (which is broken) is red.

Ht. 13 in. Tanagra, 1875. Back modelled, but in low relief, with rectangular hole.

C 254. **Girl** wrapped in himation. She stands on a plinth with l. leg bent and l. hand resting on a column (moulded cap and base); she looks to her l. with a pensive expression. Her hair is parted and waved in puffs, with a knot at the back, and crowned with a wreath of ivy with gilt leaves and berries; she wears long chiton, shoes, and himation over l. shoulder and both arms, held up over r. hand. The column is blue, the hair and shoes red, the himation blue with gilt border, and the chiton has been blue; the nude parts are in flesh-colour.

Ht. 9⅜ in. Tanagra, 1877. Huish, *Gk. Terracotta Statuettes*, pl. 23; Miss Hutton, *Gk. Terracotta Statuettes*, fig. 31. Back slightly modelled; rectangular hole.

C 255. **Girl** wrapped in himation. She stands on a plinth with r. foot drawn back; her l. hand holds up a fold of the himation and with r. she gathers it over her hip. Her hair is parted and waved in front and plaited up at the back into a knot on the crown, with a gilt fillet round it; she wears earrings, shoes, and long chiton. The face is white, the eyes black, the earrings gilt, the hair red, the himation pink, and the chiton has a broad blue border. PLATE XXVIII

Ht. 11¾ in. Tanagra, 1875. Mansell, *Brit. Mus. Photographs*, 1112. Back not worked; large rectangular hole.

C 256. **Girl** wrapped in himation. She stands on a plinth with r. foot thrust out, and l. hand held up, looking to her l.; her hair is parted and waved over the ears, stippled all over, and drawn into a knot low down on the neck; she wears shoes, long chiton, and himation over shoulders and arms, twisted up round the waist. The face is white, the hair red, the chiton blue, and the himation pink.

Ht. 12⅛ in. Tanagra, 1875. Repaired. Back slightly modelled, with hole.

C 257. **Girl** wrapped in himation. She stands on a plinth with l. foot drawn back, looking down; her r. hand is raised; her l. hangs by her side. Her hair is parted and waved and knotted at the crown; she wears an *opisthosphendonè* fastened with a stud in front, earrings, shoes, long chiton, and himation wrapped closely round her, covering her arms.

Ht. 8⅛ in. Tanagra, 1874. Back slightly modelled, with rectangular hole; white slip worn away.

C 258. **Girl** wrapped in himation covering head, arms and body. She stands on a plinth with l. leg bent, looking to her l.; her l. hand holds up a fold of the himation, and with r. she holds it together at the throat. Her hair is parted and waved, and she wears shoes and long chiton. The face and chiton are white, the hair and lips red, eyes blue, and himation pink.

Ht. 8 in. Tanagra, 1879. Mansell, *Brit. Mus. Photographs*, 1113. Back slightly modelled, with hole.

C 259. **Woman** wrapped in himation. She stands on a plinth with r. leg bent, looking to her l.; her r. hand is raised to her throat, the l. placed behind her back. Her hair is arranged in parallel waves and puffed, with a knot at the back and a fillet through it; she wears earrings, shoes, long chiton, and himation close round her body and arms up to the neck. The fillet is gilt, the chiton blue, and the himation has been pink.

Ht. 8¾ in. Tanagra, 1874. Back slightly modelled, with hole; hollow underneath.

C 260. **Girl** wrapped in a himation. She stands on an oblong plinth, with r. foot drawn back, holding up a fold of her himation in l. hand; her hair is parted and waved, and she wears shoes, long chiton, and himation veiling her head and wrapped round body and arms.

Ht. 10⅞ in. Tanagra, 1875. Back not modelled; rectangular hole.

C 261. **Girl** wrapped in himation. She stands on a plinth with r. foot thrust out, looking down; her hair is parted and puffed in parallel waves and gathered in a triple knot at the back; she wears earrings, shoes, long chiton, and himation wrapped round body and arms. The figure is covered with a white slip; the hair is coloured red.

Ht. 7¾ in. Tanagra, 1875. Back slightly modelled; rectangular hole.

C 262. **Girl** wrapped in himation. She stands on a plinth with l. foot drawn back, looking to her r.; her r. hand is behind her back and her l. has a fold of the himation wrapped round it. Her hair is arranged in parallel waves and tied in a double knot at the neck; costume as the last. The hair is red, the himation yellow, and the chiton blue with a white border.

Ht. 7 in. Tanagra, 1874. Back not worked; rectangular hole.

C 263. **Girl** wrapped in himation. She stands on a plinth with r. leg bent, looking down to her l.; l. hand on hip, r. wrapped in a fold of drapery in front of r. shoulder. She wears a peaked hat with moulded brim, shoes, long chiton, and himation covering her head, arms, and body. The figure has been covered with a white slip; the shoes are white and the chiton has been pink.

Ht. 10 in. Tanagra, 1875. Miss Hutton, *Gk. Terracotta Statuettes*, fig. 20; Mansell, *Brit. Mus. Photographs*, 1113. Back not worked, with rectangular hole; hollow underneath.

C 264. **Girl** wrapped in himation. She stands on a plinth with r. foot drawn back, looking down; she holds out her arms under her himation, and is dressed like the last. The hat is red, with a ring of white, and the himation has been pink. PLATE XXIX.

Ht. 8 in. Tanagra, 1875. Back not worked, with hole; hollow underneath. Cf. for the type C 307 and Furtwaengler, *Coll. Sabouroff*. ii. pl. 107.

C 265. **Girl Seated** on cushioned *diphros*, with r. foot thrust out, looking down. Her hair is parted in front and covered with a cap; she wears earrings, shoes, long chiton, and himation muffling her arms, the r. slung in a fold. On her back and on the *diphros* are remains of red, on a white slip.

Ht. 5⅛ in. From Tanagra. Presented by Miss Preston, 1899. White slip worn; back modelled.

C 266. **Girl** with pomegranate, wrapped in himation. She stands on a flat oblong plinth with r. foot drawn back; in r. hand she holds up a pomegranate with two leaves attached, her l. hand being wrapped in a fold of the himation. Her hair is puffed in parallel waves and knotted at the back; she wears earrings, shoes, long chiton, and himation over l. shoulder, wrapped round body. The hair is coloured red, and the rest covered with a white slip. PLATE XXVII.

Ht. 8½ in. Tanagra, 1874. Back modelled; rectangular hole.

C 267. **Girl** with apple. She stands on a plinth with l. leg bent, holding out an apple in r. hand. Hair as last; she wears shoes, long chiton, which has slipped off the r. shoulder, and himation over l. shoulder hanging in heavy folds over the l. arm and twisted round under the r. The hair and lips are red, the eyes blue.

Ht. 7¼ in. Tanagra, 1875. Back slightly modelled, with hole.

C 268. **Girl** holding flower, wrapped in himation. She stands with r. foot drawn back, looking down; in r. hand she holds up the flower, and with l. a fold of drapery. Hair as before, knotted at the nape of the neck; she wears earrings, shoes, long chiton, and himation wrapped closely round the neck and covering the arms, coloured pink.

Ht. 8⅛ in. Tanagra, 1875. Plinth broken away. Back modelled; rectangular hole.

C 269. **Girl Seated** on rock, wrapped in himation. She is seated to l., with l. foot crossed over r., looking down; her l. hand is placed on the rock, and her r. is wrapped in a fold of the himation. Her hair is arranged in parallel waves and puffed, with a large knot at the back; she wears shoes, long chiton and himation covering her body to the knees. The figure is covered with a white slip, and the hair is coloured dark red; below the rock is a flat plinth.

Ht. 6⅞ in. Tanagra, 1877. Modelled in the round; a rectangular hole cut in the rock at the back.

C 270. **Girl Seated** on a *diphros* with l. knee drawn up, the foot resting on a footstool, looking round to her l. Her hair is parted and richly waved over a gilt fillet, with a knot at the nape of the neck; she wears earrings, shoes, long chiton, and himation covering her body and arms, in which her hands are muffled. Over the *diphros* is a cushion, and below is a flat plinth; the hair is red and the nude parts flesh-colour; over the rest is a white slip.

Ht. 5 in. Tanagra, 1877. Mansell, *Brit. Mus. Photographs*, 1112. Back modelled; seat hollowed out from behind.

C 271. **Girl Seated** on rock, with r. foot thrust out and l. knee drawn up, looking down at a fruit in her lap; her r. hand is placed on the rock and her l. draws her drapery forward over her knee. Her hair is drawn up in parallel waves to a knot on the crown; she wears earrings, long girt chiton which has slipped off her l. shoulder and breast, fastened with a brooch on r. shoulder, and himation over lower limbs. Below the rock is a plinth; the hair is painted red.

Ht. 5⅜ in. Tanagra, 1880. Mansell, *Brit. Mus. Photographs*, 1114. White slip worn. Hole in rock at back, which is modelled.

C 272. **Girl Seated** on rock, on a flat plinth. She is seated to l., her body leaning backwards to her l., looking down at an object (broken) held in l. hand; her r. hand is held out with fingers open, and her l. foot crossed over r. Her hair is parted and waved and covered with a coif shewing the knot at the back; she wears earrings, shoes, and himation over lower limbs. The figure has been covered with a white slip; the breast-nipples are painted pink and the hair is red. PLATE XXIX.

Ht. 6¼ in. Tanagra, 1881. Mansell, *Brit. Mus. Photographs*, 1111. Back modelled; rectangular hole in back of rock.

C 273. **Boy.** He stands straight on a plinth, looking down, with r. hand by side and l. raised to neck; he has short closely-curling hair, and wears a flat *petasos* with button in centre resting on the top of the head, shoes, and himation fastened at the neck and covering body and arms. The hair and lips are coloured red.

Ht. 10¼ in. Tanagra, 1874. Surface in bad condition. Back not modelled except head; with hole; hollow underneath. An exact replica in the Louvre, Heuzey, *Fig. ant. du Louvre*, pl. 34, fig. 1, from Livadia.

C 274. **Boy Seated** on rock, looking down, with r. hand on the rock and l. on his knee; his l. foot is raised on a higher level than the r. He wears a large flat *petasos* with central knob, resting on the top of his head, shoes, and himation fastened with a brooch on r. shoulder and falling to the knees, covering the l. arm and falling in a fold over the r. His hair is red, the himation pink, and the brooch blue; the rock has been red and the nude parts are flesh-coloured; over all is a white slip. PLATE XXVI.

Ht. 7¼ in. Tanagra, 1874. Back slightly modelled; rectangular hole in rock.

C 275. **Boy Seated** on rock, looking up to his l. His r. hand gathers up a fold of drapery at the waist and his l. is placed on his hip, the elbow resting on the rock; he wears a thick fillet, *petasos* slung on r. shoulder, shoes, and himation wrapped closely round him, covering l. arm.

Ht. 7 in. Tanagra, 1874. Back not worked; with square hole; hollow underneath. In bad condition.

C 276. **Boy Seated** on rock, with head thrust forward and resting on r. hand, the r. elbow supported on thigh; his knees are drawn up. He has short curly hair, and wears a himation fastened on r. shoulder, covering l. arm and falling over the knees. The figure is covered with a white slip; the hair is red, and on the l. leg is a patch of red.

Ht. 4¼ in. Tanagra, 1877. Back slightly modelled; hollow underneath and between the legs.

C 277. **Girl Seated** on rock, on a plinth, looking down at an apple held up in r. hand; her l. elbow rests on the highest part of the rock, and her l. foot is crossed over the r. She has richly-waved hair, knotted at the neck, and wears shoes, and himation over lower limbs. The hair, shoes, and apple are red, and the himation pink with blue border; the figure is covered with a white slip.

Ht. 4¾ in. Tanagra, 1891. Back not worked, except head; nearly all cut away.

C 278. **Mother and Child.** The mother is a matronly figure, seated in a chair with sides, high curved back, and cushioned seat, her feet resting on a footstool; she looks down to her l. at the infant which she holds in her lap lying on its back, with head to r., its l. arm falling over her knee, and legs resting on her r. arm. Her hair is parted and waved, and she wears shoes, long chiton, and himation covering her head and lower limbs.

Ht. 5 in. Tanagra, 1877. Miss Hutton, *Gk. Terracotta Statuettes*, fig. 25. Hollow underneath and at back of chair below.

C 279. **Old Nurse and Child.** She is seated on a cushioned seat with curved front on a plinth; she holds the child in her arms, with r. hand under its r. shoulder and l. on its legs, and looks down at it; its head rests against her r. arm. The figure is very realistically rendered, with fat smiling face and thick curling hair; she wears shoes, long chiton, and himation over her shoulders and arms. The child is more conventional, in the style of the fourth century, and the type is not that of a baby; it wears a short chiton and its hair is tied in a top-knot. The figures are covered with a white slip; the child's hair and the nurse's eyes and lips are red.

Ht. 4⅛ in. Tanagra, 1874. Miss Hutton, *Gk. Terracotta Statuettes*, fig. 24; *Guide to 2nd Vase Room*, pl. 2 (1878), p. 96, No. 1. Back slightly modelled; no hole. Cf. Heuzey, *Figurines ant. du Louvre*, pl. 39, fig. 2.

C 280. **Girl and Infant.** She stands on a small plinth with l. foot advanced, looking down to her l. at the infant which she holds in her arms, its head thrown back over her l. arm as it sucks her l. breast. She has a chubby smiling face, and her hair is parted and waved, with a knot at the neck; she wears a coif over the back of her head, earrings, shoes, long chiton, and himation fastened on r. shoulder, and wrapped round waist, a fold of it covering the child's body and back of head. The figure is covered with a white slip; the girl's hair is coloured red.

Ht. 5⅛ in. Tanagra, 1879. White slip decayed; figure of child indistinct. Back modelled; hole underneath.

C 281. **Seilenos with Child Dionysos.** They stand on a base of two steps, each with l. leg bent, the Seilenos leading Dionysos, whose r. hand he holds in his l.; with r. hand he supports a pitcher on his head. He has large pointed ears, shaggy beard, and wrinkled forehead, and wears a chiton reaching to the knee, with girdle; over his shoulders is a chlamys. Dionysos looks up at him and carries a bunch of grapes in l. hand; he wears a similar chiton with girdle, and his face is rendered in the conventional fourth-century manner (as C 279). The chlamys of the Seilenos and the shoulder of his pitcher are coloured blue; the figures are covered with a white slip, much decayed.

Ht. 8 in. Tanagra, 1891. Miss Hutton, *Gk. Terracotta Statuettes*, fig. 36. Back very flat: rectangular hole.

C 282. **Pan.** He stands on a high plinth, holding a pair of flutes in l. hand against his shoulder, and a shepherd's crook in r. by his side; his hair is brushed up over his forehead, and he has a beard and goat's horns and legs. His hair and beard are brown, his flesh covered with a bright red glaze, and the legs blue or black; the plinth is yellow. The background is filled in between his legs.

Ht. 7 in. Tanagra, 1888. Miss Hutton, *Gk. Terracotta Statuettes*, pl. 6. White slip nearly all gone. Back not worked, nearly all cut away.

C 285. **Dancing Girl.** She moves forward on tip-toe, the r. foot drawn back; in r. hand she holds a ball, in l. a bird. Her hair is drawn up all round her head to a knot on the crown; she wears shoes, and a garment round her loins formed of over-lapping scales.

Ht. 11⅛ in. Tanagra, 1878. Huish, *Gk. Terracotta Statuettes*, pl. 34. White slip nearly all gone. Modelled in the round; two slits in back for suspension. A late type, more characteristic of Myrina.

C 286. **Dancing Girl,** as the last. She looks down, and her r. hand holds the ball out; her l. is raised towards her neck, and she has no bird. Her hair is covered with a Phrygian cap with lappets falling on the shoulders; instead of the loin-cloth she wears a short chiton girt up in a fold (κόλπος) round the waist.

Ht. 11⅛ in. Tanagra, 1878. Huish, *Gk. Terracotta Statuettes*, pl. 34; Miss Hutton, *Gk. Terracotta Statuettes*, pl. 7: Mansell, *Brit. Mus. Photographs*, 1114. Modelled in round; two slits at back. White slip decayed. Cf. for the type, Pottier and Reinach, *Nécropole de Myrina*, pl. 31.

C 287. **Eros** as boy (cf. the Eretria types C 192 ff.). He moves forward on a plinth with l. foot advanced and r. drawn back, looking down; his hands are extended, the l. fist clenched, and the attitude seems to imply that he was represented as having discharged an arrow from his bow. He has curly hair with a plait along the top and drapery twisted over l. shoulder and tied on r. hip; the hair is red, and drapery white, the flesh pink, and the wings are gilt.

Ht. 6 in. Tanagra, 1882. Mansell, *Brit. Mus. Photographs*, 1108. Injured by fire, which has produced a glaze over the surface. Modelled in round; small hole at back.

C 288. **Eros** as child, moving forward. His r. hand is raised, and in l. he holds a *cista* ornamented with rosettes and projecting corners; his body is bent in a S-shaped curve, and his l. foot drawn back. His hair is red and wings are blue; round his loins hangs pink drapery; the *cista* is picked out with red and the rosette is gilt.

Ht. 3⅛ in. Tanagra, 1891. Modelled in round; small hole behind. Colours on a white slip. Late work.

C 289. **Eros,** as the last. His r. hand is held up with a gesture of speaking, and in l. he holds a lyre of (late) ornamental form (cf. C 231); he is nude, with a plait along the top of the head. His hair is red and wings are blue; on the lower part of the lyre is a pink panel; colours on a white slip.

Ht. 3¼ in. Tanagra, 1891. Lyre broken. Modelled in round; small hole. Late work.

C 290. **Eros.** He moves rapidly to r., on a high plinth, with l. leg advanced, looking down to the front; in his arms he carries apples and grapes. His hair falls in thick curls on the shoulders, with a plait along the top, and is surmounted by a high *stephanè* on the back of the head; he has a childish face but boyish proportions, and wears boots; over his l. arm is drapery floating behind. The wing-feathers are elaborately rendered; the hair is coloured red. The lower part of the figure is represented as in relief on a background.

Ht. 9½ in. Tanagra, 1875. Back slightly modelled, with hole. Very late work. Restored in parts; head and right wing repaired; left wing modern.

C 291. **Eros** with lyre. He moves to r., with r. foot drawn back and head inclined over l. shoulder, playing with r. hand on the lyre held in l.; it is rectangular and of a late type. He has curly hair and a high *stephanè*; over his r. arm and behind him is drapery. On the flesh are traces of red colour.

Ht. 7⅞ in. Tanagra, 1875. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 27, No. 209. Right wing broken. Back slightly modelled, with hole. Late work; type of face and proportions as last.

C 292. **Mask of Persephonè;** type as the later archaic Rhodian specimens (B 252-253), shewing the bust as far as the waist, with the arms. The hair is parted and waved, and on the head is a *stephanè* with lower edge in the form of a moulded ring painted yellow and stippled all over; below this an *ampyx* is just visible, and a broad lappet falls on each shoulder. The r. hand holds an egg between the breasts; the l. holds a cock with head to l.; over the l. shoulder is drapery. The hair, eyes, and eyebrows are black, the *ampyx* and the lappets blue; the face and arms are red; colours on a white slip. PLATE VI

Ht. 12⅛ in. Tanagra, 1874. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 95, No. 38. Colours much damaged, especially on left side. Hollowed out behind.

C 293. **Mask of Dionysos**; type as the last: He is bearded, and his hair is parted and waved; on his head is a *stephanè* painted with lozenge patterns in red, with yellow lower rim, and on the shoulders fall similarly decorated lappets with blue edges; an *ampyx* is just visible over the forehead. In r. hand he holds an egg and in l. a *cantharos* (late shape, as *Brit. Mus. Cat. of Vases*, iv. p. 7, fig. 15); over his l. shoulder is drapery. The flesh is painted red, and the drapery has a blue border; over the whole is a white slip. PLATE X

Ht. 10⅛ in. Tanagra, 1875. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 96, No. 39. Colours gone on left side. An exact replica in the Louvre, Heuzey, *Fig. ant. du Louvre*, pl. 19, fig. 2.

C 294. **Woman,** or goddess (?). She stands on a high circular moulded plinth, with r. leg bent; her l. hand is placed behind her back. Her hair falls in tresses on the shoulders, with a double top-knot over the forehead; she wears shoes, long chiton and himation over l. shoulder and arm, twisted round waist, a fold held out in r. hand. The figure is covered with a white slip, and the hair is coloured red.

Ht. 7⅞ in. Tanagra, 1875. Injured by fire, which has turned the white to grey. Back not worked, nearly all cut away. Rough late work, not like Tanagra figures in style.

295. **Girl** with fan. She stands on a plinth with l. leg bent, looking to her l.; in l. hand she holds a fan, and with r. she holds up her drapery. Her hair is parted and waved and intertwined with ivy, of which two berries are seen over the forehead and three leaves project on either side; at the back the hair is gathered in a quadruple knot. She wears earrings, shoes, long chiton, and himation muffling the arms, leaving r. shoulder bare; a fold of it is twisted up under the l. arm. The hair is red, the fan white, the himation pink (except on l. side), and the chiton white with a broad blue stripe down the front. PLATE XXVII.

Ht. 9¼ in. Tanagra, 1874. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 96, No. 1. Tip of fan broken off; colours and white slip well preserved. Back modelled above only, with rectangular hole. Cf. Furtwaengler, *Coll. Sabouroff*, ii., pl. 109.

296. **Girl** wrapped in himation. She stands with l. leg bent, looking to her r.; in l. hand she holds a fan, and her r. is raised in a fold to the throat. Her hair is parted and waved and partly covered with a cap, from which a mass of tresses escapes behind down the neck; she wears earrings, shoes, and long chiton, and her himation is wrapped closely round her, the l. hand being muffled in a fold. The hair is coloured red.

Ht. 7 in. Tanagra, 1874. White slip nearly all gone. Back not worked, with rectangular hole; no plinth.

297. **Young Girl.** She stands on a plinth with l. foot advanced, looking down; in l. hand she holds up a fan. Her hair is arranged in neat parallel waves and wound round the back of the head in a plait; she wears earrings, shoes, long chiton, and himation over l. shoulder, muffling the r. arm, a fold held up with r. hand. The figure is covered with a white slip; the hair is coloured brown.

Ht. 5⅛ in. Tanagra, 1874. Back partly modelled, with hole.

298. **Child.** She stands on a moulded oval plinth, looking down; in r. hand she holds a fan, in l. a wreath (?). Her hair is parted and waved; she wears earrings, shoes, long chiton, and himation wrapped round the body, covering the head and l. arm.

Ht. 4 in. Tanagra, 1875. Surface worn; no slip. Back not worked; hole; hollow underneath.

299. **Girl** wrapped in himation. She stands on a plinth looking down to her l., with r. leg bent; the fold of the himation round her r. arm is held up across the body with l. hand. Her hair is parted and drawn in parallel waves to a knot at the back; she wears earrings, shoes, and long chiton. The hair has been coloured red; on the himation are traces of pink, and a border of dark brown.

Ht. 6⅛ in. Tanagra, 1879. Back modelled, with hole.

300. **Girl** wrapped in himation. She stands on a plinth with r. leg bent, looking down to her l.; her l. hand is placed behind her back and the r. muffled in a fold of the himation. Her hair is waved and coiled in a circular knot at the back;

she wears a large hat with peak and moulded brim, resting on a support, shoes, long chiton, and himation wrapped closely round her.

Ht. 8½ in. Tanagra, 1874. Mansell, *Brit. Mus. Photographs*, 1113. White slip much worn. Back not worked, with hole.

C 301. **Girl** wrapped in himation. She stands on a plinth with r. leg bent; her r. hand is raised to her breast and l. holds up a fold of drapery. Her hair is parted under a coif, part of which is turned back in a flat square fold; she wears earrings, shoes, long chiton, and himation over head and wrapped round body and arms.

Ht. 9⅞ in. Tanagra, 1875. Furtwaengler, *Coll. Sabouroff*, ii., text to pl. 132. Back partly modelled; rectangular hole. For the head-dress, cf. C 311 and Rayet, *Monuments de l'Art antique*, pl. 77, with text; also Furtwaengler, *op. cit.*, Additions, p. 10.

C 302. **Girl** wrapped in himation. She stands on a plinth with l. leg bent and foot thrust out, her head and body turned to her l.; her r. hand is slung in a fold of the drapery, which hangs over the l. arm. Her hair is drawn in parallel waves to a knot at the back; she wears earrings, shoes, and long chiton. The hair and lips are red, the eyes, drapery, and shoes, blue; the figure is covered with a white slip.

Ht. 7¼ in. Tanagra, 1874. Back modelled, with hole.

C 303. **Girl** wrapped in himation. She stands on a plinth, with l. leg bent and head inclined to her l.; her hands are clasped in front of her, the r. hand holding the l. wrist. Her hair is parted and drawn in parallel waves to a knot at the back; she wears earrings, shoes, long chiton, and himation wrapped round the upper part of the body only, falling on the l. side in a fold which is held up in l. hand. The figure is covered with a white slip, the hair coloured red.

Ht. 7⅛ in. Tanagra, 1889. Back modelled; very small hole. Cf. Furtwaengler, *Coll. Sabouroff*, ii. pl. 113.

C 304. **Girl.** She stands with r. leg bent, looking down to her l.; her l. hand gathers up folds of drapery at her waist, and has held some object. Her hair is waved and drawn over her ears to a knot at the back; she wears earrings, a thick stippled wreath, shoes, long high-girt chiton, and himation twisted round l. arm and obliquely round waist.

Ht. 6¾ in. Tanagra, 1875. Right hand and foot broken off. Back not worked; rectangular hole. No plinth.

C 305. **Young Girl** wrapped in himation. She stands on a plinth with l. foot thrust out, looking down to her r.; her r. hand is placed on her hip, and in l. she holds up the folds of her drapery (the hand is visible). Her hair is parted and waved and covered with a cap; she wears shoes, and long chiton. The hair is coloured red.

Ht. 6 in. Tanagra, 1874. Back modelled, with hole. Pretty, but late and careless work.

306. **Girl** wrapped in himation. She stands with r. foot thrust out and head inclined to her l. ; her. r. hand is raised to her throat. Her hair is drawn back in parallel waves and plaited in a coil at the back ; she wears earrings, shoes, and long chiton. The figure is covered with a glazed white slip.

Ht. 5⅞ in. Tanagra, 1875. Back not modelled, with hole. No plinth ; hollow underneath. Pretty style.

307. **Girl** wrapped in himation. She stands on a plinth with r. leg bent, looking down ; she holds up the folds of her himation over each arm, as C 264. Her hair is parted and waved and coiled in a plait round her head ; she wears shoes, and long chiton. The figure is covered with a white slip.

Ht. 5⅛ in. Tanagra, 1875. Mansell, *Brit. Mus. Photographs*, 1114. Plinth injured. Back not worked, with rectangular hole.

308. **Young Girl** wrapped in himation. She looks down, and holds up her drapery in either hand, the folds with the l., the edge with the r. ; her hair is drawn back in parallel waves and coiled round in a plait at the back ; she wears long chiton and himation wrapped round arms and upper part of body. The figure is covered with a white slip ; on the himation are remains of light blue. PLATE XXX.

Ht. 4⅛ in. Tanagra, 1875. Feet lost ; plinth modern. Back slightly modelled.

309. **Girl** with *oscillum* of youthful Dionysos. She stands on a plinth with r. foot drawn back, looking down to her l. ; in r. hand she holds the *oscillum* at her side. Her hair is parted and puffed, with a knot at the back and a fillet round it ; she wears earrings, shoes, and long girt chiton, and a himation is wrapped round her l. fore-arm. The hair of the *oscillum* is arranged in bunches of curls round the forehead, and round it is a wreath tied in a bow. The figure is covered with a white slip ; the nude parts and the face of the *oscillum* are flesh-coloured ; the hair is red, the fillet, earrings, and hair and wreath of the *oscillum* are gilt, and the himation is blue.

Ht. 8 in. Tanagra (?), 1884. Back modelled ; rectangular hole. The style is undoubtedly that of Tanagra, though the provenance is uncertain.

310. **Girl** wrapped in himation. She stands on a large plinth, with l. foot drawn back, looking down to her r. ; her r. hand is placed on her hip, and she leans with l. elbow on a square column with abacus and base. Her hair is parted and puffed in parallel waves, with a knot at the neck ; she wears earrings, shoes, long chiton, and himation over her arms, a fold of which is wrapped round l. hand. The figure is covered with a white slip ; the hair is red and the chiton bluish-green. PLATE XXVIII.

Ht. 9 in. Tanagra (?), 1894. Back slightly modelled, with rectangular hole ; hollow underneath. Style as Tanagra figures, but provenance not certainly known.

311. **Woman** with wreath, wrapped in himation. She stands on a plinth with l. foot thrust out and r. hand on hip, holding a wreath in l. hand ; she wears shoes, long chiton, and himation wrapped round her body and arms, and covering the

head, where it is arranged in a flat square fold turned back, as C 301. The himation has been coloured pink.

Ht. 8 in. Tanagra, 1875. Furtwaengler, *Coll. Sabouroff*, ii., text to pl. 132. Remains of white slip. Back modelled, with hole; hollow underneath.

C 312. **Girl** with wreath, wrapped in himation covering head, body, and arms. She stands on a plintn with r. foot drawn back; with r. hand she draws the folds of her himation round her neck, and in her l. she holds a wreath. She wears a large shady hat with peak and moulded brim, shoes, and long chiton. The figure is covered with a white slip; the wreath is red, the himation pink, and the chiton has a blue border.

Ht. 7½ in. Tanagra, 1874. Back modelled, with hole; hollow underneath.

C 313. **Girl** wrapped in himation. She stands on a plinth with l. foot thrust out, looking down to her r.; in l. hand she holds two cylindrical objects marked with bands or grooves. She wears long chiton, shoes, and himation over head and r. arm, drawn across under the l.; the r. hangs by her side in a fold.

Ht. 6 in. Tanagra, 1893. White slip worn. Back not modelled, with hole; hollow underneath.

C 314. **Young Girl** with tambourine, wrapped in himation. She stands with r. foot thrust out, looking down to her r.,with a laughing face; in l. hand she holds a tambourine. Her hair is parted and waved, with a knot at the back; she wears shoes, long chiton, and himation round body and r. arm. The figure is covered with a white slip; the hair and lips are coloured red.

Ht. 5⅞ in. Tanagra, 1877. No plinth. Back slightly modelled, with hole; hollow underneath.

C 315. **Woman.** She stands on a plinth, leaning with r. hand on a square column at her side, with r. leg crossed over l., and l. hand placed on her hip; her head is inclined to her r. and her face wears an expression of pain. Her hair is puffed in parallel waves and falls in tresses confined at the neck; she wears earrings, shoes, and himation twisted round l. wrist and hips, covering the lower limbs.

Ht. 8⅛ in. Tanagra, 1889. Back slightly modelled; no hole in back, or aperture underneath.

C 316. **Girl Seated** on rock, with mask. Her l. foot is thrust out and r. drawn in; she looks down to her l. and holds a mask of Seilenos in l. hand on the rock; her r. hand is raised with fore-finger pointing to her l. Her hair is parted and waved, with a knot at the back, and confined in an *opisthosphendonè* fastened with a brooch in front; she wears earrings, shoes, and himation over lower limbs twisted round the thighs. The nude parts, *opisthosphendonè*, and rock are covered with a white glaze; the hair is dark red, the mask bright red, the himation pink. Below the rock is a plinth; the mask has large pointed ears and slanting eyebrows. PLATE

Ht. 6⅞ in. Tanagra (?), 1884. Miss Hutton, *Gk. Terracotta Statuettes*, pl. 8; Mansell, *Brit. Mus. Photographs*, 1111. Back modelled; back of rock cut away.

317. **Girl Seated** on rock, with mask. Her r. foot is drawn in and her r. hand is placed on the rock, holding a flute (?); she looks down at a Satyric mask held in l. hand on her knee. She has curly hair confined in a net (*κεκρύφαλος*), over which is an *opisthosphendonè* fastened with a brooch in front; she wears earrings, shoes, and himation over lower limbs, of which an end is caught up behind over l. shoulder. The mask has a shaggy beard and rough erect hair like those on the braziers (A 449, C 879 ff.). The *opisthosphendonè* and rock are blue, the brooch gilt, and the himation has been pink; the flesh and mask are covered with a pale pink glaze. Below the rock is a circular moulded plinth.

Ht. $7\frac{1}{4}$ in. Tanagra, 1889. Huish, *Gk. Terracotta Statuettes*, pl. 28. Back slightly modelled; hollow underneath.

318. **Girl Seated** on rock, with mask. Her l. foot is crossed over her r., and her l. hand is placed on the rock; she looks down at a comic mask held up in r. hand. Her hair is parted and waved, with a knot on the crown of the head, and confined in an *opisthosphendonè* fastened with a brooch in front; she wears earrings, shoes, long chiton, and himation wrapped round the body, reaching to the thighs. The nude parts are flesh-coloured, and on the drapery is a white glaze; the mask and hair are red, and the rock blue. Below the rock is a plinth.

Ht. 7 in. Tanagra, 1884. Mansell, *Brit. Mus. Photographs*, 1111. Back modelled; rock cut away at back.

319. **Girl Seated** on a block; plinth with projecting ledge under r. foot. Her l. foot is drawn in and her r. hand is placed on her thigh, her l. by her side; she looks to her r. Her hair is parted and waved, with a knot at the back; she wears shoes and long girt chiton, and a himation is wrapped round her l. arm. The figure is covered with a white slip; the hair is coloured red.

Ht. $4\frac{3}{4}$ in. Tanagra, 1877. Back modelled; hole in back of block.

320. **Girl Seated** on rock, with l. foot drawn in, looking down at an apple in her l. hand. Her hair is parted and waved, and covered with a cap; she wears earrings, shoes, long chiton, and himation wrapped around her, in a fold of which the r. arm is slung, the l. fore-arm being free. The figure is covered with a white slip.

Ht. $5\frac{1}{4}$ in. Tanagra, 1877. Back modelled; hollow underneath; no plinth.

321. **Little Girl** seated on a block with plinth under. Her r. foot is crossed over the l. and she looks to her r.; her r. hand rests on her thigh, holding a purse, and her l. is placed on the edge of the block. Her hair is arranged in a top-knot in front and a bunch of curls on either side; she wears shoes and long girt chiton, and a himation is wrapped round her l. arm.

Ht. 4 in. Tanagra, 1875. Miss Hutton, *Gk. Terracotta Statuettes*, fig. 23. Back modelled; back of seat cut away.

C 322. **Boy.** He stands erect on a plinth, looking to his r.; his r. hand hangs by his side and his l. is raised to his throat. He wears a wreath of pointed leaves and a thick fillet round his head, shoes, and himation fastened with a brooch on r. shoulder and covering l. arm.

Ht. 8¼ in. Tanagra, 1874. Huish, *Gk. Terracotta Statuettes*, pl. 74. Back nearly flat, with hole. Good style.

C 323. **Youthful Athlete.** He stands on a plinth, looking to his l, with r. foot raised on the plinth of a column at his side (with abacus, and base of two steps); his l. hand is placed on his hip, and in r. he holds up a strigil and an *alabastron*. He wears a flat *petasos* with button in centre, shoes, and chlamys fastened on r. shoulder and covering l. arm, the ends falling over the top of the column. The nude parts are flesh-coloured, the hair red, and the column and eyes blue; the chlamys has also been blue.

Ht. 7⅜ in. Tanagra, 1875. Miss Hutton, *Gk. Terracotta Statuettes*, fig. 28; Furtwaengler, *Coll. Sabouroff*, ii. p. 18, note 1; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 96, No. 1. White slip worn. Back not worked, with rectangular hole.

C 324. **Boy** with ball. He stands on an oval moulded plinth, with l. leg advanced, looking down; in l. hand he holds a ball by a string, and with r. he draws forward his himation over r. leg. He has curly hair with a double top-knot over the forehead, and wears a thick wreath or fillet, and a himation passing over l. shoulder and under r. arm. The l. elbow rests on a column with moulded top and base, the hand holding the edge of the himation. The nude parts are covered with an orange glaze; the hair is coloured bright red.

Ht. 6¼ in. Tanagra, 1874. Miss Hutton, *Gk. Terracotta Statuettes*, pl. 4. Back not modelled; oblong hole; hollow underneath.

C 325. **Boy.** He stands with r. leg bent, looking up with a smile; his r. hand is placed on his waist and l. extended. He wears a thick fillet round his head, shoes, and himation over l. shoulder, covering the l. hand. The figure is covered with a white slip.

Ht. 4⅝ in. Tanagra, 1874. Plinth modern. Back modelled.

C 326. **Boy Seated** on altar sideways, looking down to his l., with l. hand placed on the altar; he wears a flat *petasos*, shoes, short chiton, and himation fastened on r. shoulder, the folds of which he holds up in r. hand. The hair is coloured red, the flesh orange; the hair is roughly treated.

Ht. 7⅞ in. Tanagra, 1881. Petasos restored. Back slightly modelled; back of altar cut away.

C 327. **Boy Seated** on rock, looking down, with l. foot drawn back and r. hand on lap, holding up the folds of his himation wrapped round l. hand, which rests on the rock. He has short curly hair, and wears shoes; his himation is fastened with a brooch on r. shoulder and covers l. arm and body to below the knees. The figure is covered with a white slip; the himation is coloured pink above and blue below, and on the back is pink colour. Below the rock is a plinth.

Ht. 7 in. Tanagra, 1877. Back nearly flat; back of rock cut away.

328. **Boy Seated** on rock. His l. foot is drawn in and he looks down to his l.; his l. hand is placed on the rock, and with r. he gathers the folds of his himation on his lap. He has short curly hair, and wears a flat *petasos* with button in centre, sandals laced up the calf, and himation fastened with a brooch on r. shoulder, and covering l. arm. The nude parts are flesh-coloured, the hair, eyes, lips, and thongs of the sandals red, the himation yellow, and the rock greenish-grey; the colours are fixed with a kind of glaze.

Ht. 6¼ in. Tanagra (?), 1884. Mansell, *Brit. Mus. Photographs*, 1108. Back not worked, except head; hollow underneath.

329. **Child Seated** on rock, with plinth below. His l. knee is drawn up; his r. hand is placed on his thigh, and the l. on the rock. He has a chubby face and curly hair, and wears a thick wreath or fillet, shoes, and pink himation, fastened with a brooch on r. shoulder, and wrapped round the body, arms, and legs to the knees.

Ht. 4¾ in. Tanagra, 1877. White slip much worn. Back not worked, with rectangular hole; hollow underneath.

330. **Boy Seated** on altar, on a plinth. He is seated sideways, as C 326, and looks down to his r.; his l. hand, muffled in drapery, rests by his side. He wears shoes and a himation fastened on r. shoulder and gathered up with r. hand in a fold on lap. The flesh and shoes are coloured pink, the hair red, and the himation blue.

Ht. 5 in. Tanagra, 1877. Back not worked; lower part cut away.

331. **Boy Seated** on rock (?), muffled in himation. He looks down to his r. and his r. foot is crossed over the l; he wears a thick wreath or fillet, and himation covering body and arms, and fastened with a brooch on r. shoulder, a fold being drawn across the chin. Below the rock is a plinth; behind it a *stelè* (?).

Ht. 4¾ in. Tanagra, 1877. Plinth repaired. Back slightly modelled; hole cut in rock below.

332. **Boy Seated** on rock with plinth below. His head is inclined to his r. and his l. knee is drawn up and r. foot advanced; his r. hand is placed on his thigh, and his l. on the rock. He has a smiling face and curly hair; he wears a hat (now broken off), shoes, and himation wrapped round his body and arms, fastened with a brooch on r. shoulder. The hair is coloured red, and there are traces of red on the himation.

Ht. 5⅛ in. Tanagra, 1877. Part of rock and plinth cut away at back; back partly modelled.

333. **Grotesque Figure** of fat old woman, on a circular plinth. She stands with body and head inclined to her l., and a himation is wrapped so closely round her legs as to give the figure the appearance of a term or *ξόανον*; with l. hand she holds up the himation on her stomach, and in r. she holds a *syrinx* in front of her. Her hair is gathered in a top-knot, and she has pendulous

breasts; she wears shoes. The nude parts are flesh-coloured, the himation blue, the hair red, the lips pink, the eyes black.

Ht. 4½ in. Tanagra, 1882. Back nearly flat; almost all cut away.

C 334. **Boy.** He stands with r. leg bent and feet together; his r. hand is raised under his himation, the folds of which he holds up with l. at his side. He has a chubby smiling face and thick curly hair; he wears a thick fillet or wreath, sandals laced up the calf, and himation wrapped round him. The figure is covered with a white slip; the flesh is yellow, the hair dark red, the sandals yellow with black laces. PLATE I

Ht. 4⅛ in. Tanagra, 1877. Miss Hutton, *Gk. Terracotta Statuettes*, pl. 4. Wreath broken; plinth modern. Back partly modelled.

C 335. **Nereid Riding on Dolphin.** She is seated sideways on the dolphin, which moves to the r.; her r. foot is drawn back, and in both hands she holds the helmet of Achilles, high-crested, with cheek-pieces. She has curly hair gathered up behind, and wears shoes, long chiton, and himation over lower limbs. The group is covered with a white slip, and the dolphin's eyes and mouth are pink; below it is a high hollow pedestal; the figure of the Nereid is covered with black spots.

Ht. 5⅛ in. Tanagra, 1895. Miss Hutton, *Gk. Terracotta Statuettes*, fig. 32. Crest of helmet broken. Back partly modelled; dolphin hollow underneath.

C 336. **Girl Seated** on rock. Her r. foot is advanced and knees apart; her l. elbow rests on the highest point of the rock, and she looks down at an apple held in l. hand. Her hair is parted and waved in puffs, with a knot at the neck, and round it is a fillet tied in a bow behind; she wears earrings, shoes, long chiton, and himation over l. shoulder twisted round the r. arm on the breast, with a fold over l. arm, and falling to the feet. The figure is covered with a white slip; the fillet and earrings are gilt, the hair dark red, and the himation pink. The rock has been coloured black or blue; below is a plinth. The hair is very carefully rendered.

Ht. 10 in. Tanagra, 1876. Miss Hutton, *Gk. Terracotta Statuettes*, fig. 22, p. 49. Slip much worn. Back slightly modelled; rock cut away behind. Fine style, but suggestive of Athens rather than Tanagra. The figure has sometimes been called Corinna (cf. Paus. ix. 22, 3).

4. MACEDONIA AND CRIMEA (C 400–405).

C 400. **Atys.** He is seated on a rock, with legs crossed at the ankles, playing on a *syrinx* of quadrangular form held in both hands, with cheeks distended; at his l. side is a shepherd's crook. His hair is arranged in curls over the forehead, and he wears a Phrygian cap with lappets, short sleeved chiton with girdle and under-garment over thighs, and trousers.

Ht. 4½ in. From Amphipolis. Presented by Miss Hutton, 1899. Cf. *Bull. de Corr. Hell.* xxi. (1897), pl. 6, p. 518, and M. Perdrizet's discussion of this and the other types of Atys found at Amphipolis. Indistinct; white slip nearly all gone. Back not worked, with rectangular hole, below which it is cut away.

C 401. **Female Head.** The hair is parted and waved, and in it is a myrtle-wreath partly indicated; it is cut away from a statuette.

Ht. 2¼ in. Found near Sebastopol by Lt.-Col. Munro. Presented by H.M. Queen Victoria, 1857. Hole in top and a larger one in back. Good style.

C 402. **Draped Figure and Term.** He stands on a plinth with body bent and l. foot drawn aside; his r. hand hangs by his side and with l. he draws forward a fold of his drapery. He wears a himation muffling his arms; his l. elbow rests on a terminal figure of Hermes, beardless, with short smooth hair. The term has a projection on either side, and rests on a moulded base; the hair is painted dark red.

Ht. 4⅜ in. Kertch, 1848 (Mockler Sale). Head of draped figure lost. Back slightly modelled.

C 403. **Terminal Figure,** on a moulded plinth, beardless and ithyphallic; the hair is waved each side under a cap or thick fillet.

Ht. 4¼ in. Kertch, 1848. Indistinct; flat and hollow.

C 404. **Woman.** She stands on a plinth, her r. hand resting on the head of a nude (?) child walking at her r. side; her hair is parted and waved, and she wears a *stephanè*, long chiton, and himation over l. shoulder gathered up over l. arm. The child holds a bunch of grapes in both hands on its r. side.

Ht. 5¼ in. Kertch, 1848. Indistinct. Back not worked, with hole; hollow underneath.

C 405. **Heracles.** He stands on a moulded semi-circular plinth, with l. foot slightly advanced, having held some object in l. hand, while his r. rests on the end of his club; he is bearded, and wears the lion's skin over his head and tied in front.

Ht. 4⅝ in. Kertch, 1848. Indistinct. Back not worked; hollow underneath.

II. ASIA (C 406–550).

C 406. **Seilenos with Infant Dionysos;** apparently a caricature of the Hermes of Praxiteles. Seilenos, a short squat figure, stands with knees bent and legs apart, face upturned, holding up a bunch of grapes in r. hand; the infant on his l. arm leans against his shoulder and extends l. hand for the grapes, as supposed in the Praxitelean statue. The Seilenos is covered all over with a shaggy skin, which has been painted pink; he has a wrinkled forehead and snub nose, and wears an ivy-wreath with blue berries picked out with red, and a chlamys falling over l. arm, painted blue. The child wears a similar wreath; the head is of the usual fourth-century type.

Ht. 6¼ in. Acquired 1891; probably from Asia Minor, from the appearance of the clay. Klein, *Praxiteles*, p. 374, fig. 75; Miss Hutton, *Gk. Terracotta Statuettes*, fig. 35; *Class. Review*, vi. (1892), p. 77; cf. *Jahrbuch d. arch. Inst.* ii. (1887), pl. 6, p. 66. Left leg of Seilenos and head of child repaired; wreath injured. Back modelled, with circular hole.

C 407. **Grotesque Head**, with very receding forehead and long nose and chin; bald head and very thin face.

Ht. 1½ in. Probably from Asia Minor. Presented by A. W. Franks, Esq., 1883. Broken off at neck.

C 408. **Female Head** inclined over to her r.; hair parted and waved back, with a knot at the nape of the neck, the back of the head being covered with a coif; pathetic expression.

Ht. 1¼ in. From the Earl of Belmore's Collection; acquired 1843. Probably from Asia Minor, being in the style of the Smyrna and other heads; but most of this collection is from Egypt.

C 409. **Mask of Zeus**, as the last, with thick curly lion-like hair and beard; traces of white slip.

Ht. 2¼ in. Obtained at Smyrna by Mr. Dennis; acquired 1870. Indistinct. Concave at back.

C 410. **Head of Zeus** on a plaque of pentagonal (?) shape, in low relief; the hair parted and falling in waves down either side of the face.

Ht. 2¾ in. Obtained at Smyrna by Mr. Dennis; acquired 1870. Upper part of plaque broken away.

Fig. 46 = C 410.

C 411. **Fragment** of female figure, consisting of the l. arm and part of the himation which hangs over it and falls in *pteryges*. The elbow rests on the abacus of a high column on which is inscribed downwards: ΔΑΝΑΗ ΤΑΦΗ; this inscription is open to doubt.

Ht. 6⅝ in. Obtained at Smyrna by Mr. Dennis; acquired 1870. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 95, No. 31. Left hand broken off.

C 412. **Grotesque Figure.** He is bald and beardless, with a large S-shaped lock of hair falling on r. side of face and somewhat prominent breasts; he has a protruding stomach, and a girdle round his chest. His r. hand hangs by his side, and in l. he holds a jar by the mouth on his l. shoulder. The figure has been painted dark red all over.

Ht. 2¼ in. Smyrna, 1877; found on Mount Pagus. Penis and support at back (?) broken away; feet lost. Back modelled. The lock of hair is treated in an Egyptian fashion, and suggests Harpocrates; the style generally resembles that of the Graeco-Egyptian figures from Naucratis (C 573 ff.), and the clay is of the same coarse red kind; probably therefore this figure was an importation into Asia Minor.

C 413. **Fragment of large Grotesque Mask.** The left side of the face and the mouth and the chin are wanting. The hair is treated in quasi-Assyrian fashion with feathering, as if plaited; it comes low over the forehead; the whiskers are also feathered, and the moustache is formed by a ridge between two grooves. The eyes are indicated by a raised circle with centre.

Ht. 2⅜ in. Smyrna, 1884. Cypriote style, as A 106.

C 414. **Head of Old Man** in relief to l., coloured bright red.

Ht. 1⅜ in. Smyrna, 1890. Indistinct. Cf. B 544, 574, 575.

C 415. **Fragment of Relief.** Girl (?) seated to r., playing the double flutes (?) held in r. hand; hair knotted at back and drapery over l. shoulder.

Ht. 2⅛ in. From Smyrna (?). Presented by A. W. Franks, Esq., 1883. Indistinct.

C 416. **Head of Eros.** Childish type, with plait along the top of the head, the hair waved back each side of the face.

Ht. 1⅝ in. From Mytilenè; obtained by C. T. Newton, 1854. Rough work.

C 417. **Female Head.** Hair drawn back in parallel puffs to the nape of the neck and there tied in a club, in the fashion adopted by ladies of the early Empire (cf. the silver bust of Antonia in the Gold Ornament Room); wears earrings.

Ht. 1½ in. From Mytilenè; obtained by C. T. Newton, 1856. Good work, though not earlier than the first century of the Empire.

C 418. **Female Head,** inclined to her l. Hair parted and waved back, and partly tied in a bow on the top of the head, the rest rolled into a knot at the nape of the neck; wears earrings.

Ht. 1⅜ in. From Mytilenè; obtained by C. T. Newton, 1854. Right earring wanting.

C 419. **Grotesque Mask,** closed up all round, flat below. Wide open projecting mouth; pierced with two small holes to indicate eyes; eyebrows and hair brushed back above, indicated by parallel raised lines. A band passes round the head from the top down the cheeks, below which is a row of formal parallel curls all round. The nose is not indicated.

Ht. 5¼ in. From Mytilenè; obtained by C. T. Newton, 1856. Irregular hole in bottom.

C 420. **Comic Mask,** forming a relief, perhaps for a vase. Snub nose and heavy eyebrows; thick hair projecting over the forehead; mouth pierced through. Round the mask is a rim with a band painted in black on the red clay, in the manner of the vases.

Ht. 1⅝ in. From Mytilenè; obtained by C. T. Newton, 1856.

C 421. **Lamp** in the form of a figure of **Artemis**, on a moulded pedestal. The top part only of the figure forms the lamp, with the filling-hole at the back of the neck, and a large nozzle each side supported by the raised hand. She stands with l. leg bent, wearing short girt chiton with *apoptygma*, and high boots; at her r. side, behind her leg, is a dog with upturned head, and on the l. a *cippus* with moulded top, on which stands a figure of **Hecatè** to the front with r. hand raised to breast, wearing long chiton and *apoptygma*.

Ht. 6¾ in. From the Temple of Demeter, Knidos; excavated by C. T. Newton, 1859. Newton, *Discoveries, etc.*, i. pl. 84, fig. 5, ii. pt. 2, p. 401. Head and left foot of Artemis and part of pedestal wanting; burnt to a grey colour by fire. Back not modelled; hollow underneath.

C 422. **Hydrophoros**, as C 486–487, on a semi-circular plinth, supporting pitcher with r. hand on head. Her face is upturned, and she holds up the skirt of her chiton with l. hand; her hair is parted and waved.

Ht. 7⅛ in. From the temenos of Demeter, Knidos. Obtained by C. T. Newton, 1859. Newton, *Discoveries, etc.*, i. pl. 60, fig. 10, ii. pt. 2, p. 379. Top of pitcher broken; indistinct; remains of white slip. Back below neck not worked; oblong hole; hollow underneath.

C 423. **Head of Hydrophoros** with r. arm raised to support hydria, which is wanting; hair parted and waved, falling on shoulders.

Ht. 1¼ in. From the temenos of Demeter, Knidos. Obtained by C. T. Newton, 1859. Indistinct; traces of white slip. Back smooth and flat.

C 424. **Woman.** Stands with r. foot drawn back; wears long girt chiton with *apoptygma*, himation round lower limbs, twisted up over l. arm, and shoes.

Ht. 5 in. From the temenos of Demeter, Knidos; excavated by C. T. Newton, 1859. Head and right fore-arm wanting. Drapery well executed; somewhat elongated proportions. Back partly modelled, with hole; hollow underneath.

C 425. **Female Torso,** wrapped in himation drawn tightly round the body, with r. hand behind back; style as C 507A.

Ht. 4½ in. From the temenos of Demeter, Knidos. Obtained by C. T. Newton, 1859. Right side scraped. Hollowed out behind.

C 426. **Lower Part of Woman** in long chiton with *apoptygma*, holding a sprig (?) in l. hand on hip; drapery falling in *pteryges*, carefully executed.

Ht. 4½ in. From the temenos of Demeter, Knidos. Obtained by C. T. Newton, 1859. Arms, feet, and head wanting; back broken away. Burnt to a dark grey colour.

C 427. **Lower Part of Woman** (Persephonè?), consisting of l. foot with thick double-soled sandal, and part of chiton and himation; the folds of the chiton fall parallel, and those of the himation are very sharply rendered.

Ht. 2⅞ in. From the temenos of Demeter, Knidos. Obtained by C. T. Newton, 1859. Careful work; hollowed out behind.

C 428. **Part of Woman** wearing long chiton and himation twisted up round waist, consisting of the r. leg and part of body.

Ht. 4 in. From the temenos of Demeter, Knidos. Obtained by C. T. Newton, 1859. Good style; back not worked.

C 429. **Female Head** upturned, with hair parted and waved, falling in a mass on the neck; round it a sinking for a wreath is visible.

Ht. 1⅞ in. From the temenos of Demeter, Knidos. Obtained by C. T. Newton, 1859. White slip worn; surface scraped.

C 430. **Female Head,** with long neck; hair in thick waves round the face.

Ht. 2⅛ in. From the temenos of Demeter, Knidos. Obtained by C. T. Newton, 1859. Traces of white slip; back hollowed out; good style.

431. **Doll** (*νευρόσπαστον*). Fourth-century style, but rude; jointed limbs have been attached by wires to the shoulders and knees. The hair is parted and waved, with a top-knot in front; the figure wears a peaked cap and earrings, and is covered with a white slip.

Ht. 4⅛ in. From the temenos of Demeter, Knidos; excavated by C. T. Newton, 1859. Newton, *Discoveries, etc.*, ii. pt. 2, p. 397. Arms and legs lost. Back modelled.

432. **Grotesque Head** (and shoulders), with wrinkled features, flat nose, and fat cheeks; the eyes and mouth are pierced through, and the hair is indicated by circular incisions denoting curls; he wears a peaked hat and wreath fastened by strings which cross behind on the neck.

Ht. 2 in. From the temenos of Demeter, Knidos; excavated by C. T. Newton, 1859. Back modelled.

433. **Grotesque Mask.** Wrinkled face and broad nose; eyes and mouth pierced through; wears wreath.

Ht. 3⅛ in. From the Theatre, Knidos; excavated by C. T. Newton, 1859. Newton, *Discoveries, etc.*, ii. pt. 2, p. 397. Beard and sides of face broken away; clay turned to a grey colour. Hole in forehead; hollow behind.

434. **Grotesque Mask,** part of. The l. fore-finger is placed on the lips; drapery is wrapped round the chin and l. hand; on the r. cheek is a tuft of hair or whisker (?); the eyes are incised.

Ht. 2¾ in. From the Theatre, Knidos; excavated by C. T. Newton, 1859. Forehead and left cheek lost; thin and hollow.

435. **Pig,** on a base, the space between the legs filled in; remains of white slip.

Ht. 2⅛ in. Length 3¼ in. From the temenos of Demeter, Knidos. Obtained by C. T. Newton, 1859. Newton, *Discoveries, etc.*, ii. pt. 2, p. 398. Base restored; hollow underneath. Reddish clay.

436. **Fore-Part of Dog** lying to r. with head on fore-paws.

Length 3 in. From the temenos of Demeter, Knidos. Obtained by C. T. Newton, 1859. Back cut away.

437. **Fragment of Relief. Hermes** to the front, holding purse in r. hand and *caduceus* in l.: drapery over l. arm. On the l. is an ornamental edging in relief.

Ht. 3 in. From the Gymnasium, Knidos; excavated by C. T. Newton, 1859. Newton, *Discoveries*, pl. 84, fig. 9, ii. pt. 2, p. 463. Head, left arm, and legs from knees of Hermes wanting. Red clay; somewhat corroded.

438. **Mask,** circular, with flat features, large eyes with pupils incised, and mouth formed by two deep grooves curving upwards from the chin; under the nose is a circular sinking.

Diam. 3¼ in. Erythrae, 1884. Top and right side broken.

C 439. **Head of Maenad.** Wears ivy-wreath with berries; hair not indicated.

Ht. 1⅞ in. From Pergamon; acquired in Burgon Collection. Rough work; back slightly modelled.

C 440. **Female Head,** inclined to her l., with hair in three formal rows of curls rising over the forehead in the Roman fashion of the Flavian and succeeding periods, and drawn back in wavy tresses to a flat knot at the back; in the ears are earrings.

Ht. 2⅜ in. From Pergamon. Burgon Coll.

C 441. **Heroic Head,** inclining over to l.; beardless, with curly hair; thick neck.

Ht. 2⅜ in. From Pergamon. Burgon Coll. Probably third century B.C., in the Pergamene style, but with reminiscences of Scopas, as in the straight heavy eyebrows.

C 442. **Female Head,** probably of a goddess, upturned to her r. The hair is parted and waved in thick masses, and tied in a bow on the top, with a knot at the back; in it is a *sphendonè*.

Ht. 2¼ in. From Pergamon; acquired there in 1830. Burgon Coll. Back slightly worked.

C 443. **Head of Youth,** turned to his r.; curly hair, superficially treated.

Ht. 1⅞ in. From Pergamon (?). Burgon Coll. (?). Style as C 441, but representing a younger man.

C 444. **Female Head,** inclining over to l. The hair is thickly waved and tied in a double knot at the back; over the forehead is a broad fillet or *ampyx* with a flat square fold thrown back over the top of the head as C 459 and C 301 from Tanagra. In the ears are earrings; the hair is coloured red.

Ht. 2⅜ in. From Pergamon (acquired there in 1830). Burgon Coll. Remains of white slip; dark clay, rather coarse.

C 445. **Head of Zeus.** The aspect of the face is mild and benevolent; the hair and beard are richly treated in thick parallel curls, and in it is a fillet. Traces of gilding on hair and beard; pupils of eyes indicated.

Ht. 2⅜ in. Probably from Smyrna. Young Sale, 1845 (Sotheby's *Sale Cat.*, 26 July, lot 91); formerly in the collection of Mr. Boddington. Right side injured. S. Reinach, *Esquisses Archéologiques*, p. 223, shows that heads of Zeus form a very common type among Smyrna terracottas, but are rare elsewhere. He dates them as subsequent to the creation of the Lysippian type (*ibid.* p. 230), which he considers to be represented by the Zeus of Otricoli (Overbeck, *Kunstmythologie, Atlas*, pl. 2, fig. 1). Compare the type of Zeus Philios (Overbeck, *op. cit.* ii. p. 229, *Atlas*, pl. 2, 17), which occurs on coins of Pergamon.

C 446. **Torso of Giant** (?). He is represented as struggling and moving away to his r. with r. arm uplifted; the muscles are strongly marked.

Ht. 1¾ in. Obtained at Smyrna. Presented by Cecil Torr, Esq., 1882. Arms, legs, and head lost. Back modelled. Type perhaps derived from the Pergamene sculptures.

C 447. **Female Head.** Hair parted and drawn back into a knot low down.

Ht. 1⅛ in. From excavations at Prienè; presented by the Society of Dilettanti, 1870. Light red clay; surface injured.

C 448. **Female Head,** inclined to her l. The hair is arranged in three rows of curls over the forehead, behind which is a *stephanè;* on the crown it is tied in a knot with ends escaping, like a cinquefoil flower, and below it is gathered into two plaits tied together at the neck, with a few loose curls escaping.

Ht. 2 in. Obtained at Smyrna by Mr. Dennis, 1870.

C 449. **Female Head (Artemis P),** inclined to her l. The hair is parted, with a thick mass on either side of the head, concealing the ears, and tied in a bow over the forehead.

Ht. 1⅛ in. From excavations at Ephesus, 1874. Remains of white slip; back not worked.

C 450. **Female Head.** Hair parted and drawn back in waves, indicated by very fine lines, into a knot at the back, nearly the whole being covered with an *opisthosphendonè.*

Ht. 1⅜ in. From Ephesus; excavated by J. T. Wood, 1874. Back partly worked; good style; light red clay.

C 451. **Hera (P).** She stands on a plinth, with l. hand on hip, looking down to her l., her body twisted round to her r.; her hair is parted and waved under a *sphendonè,* and she wears long chiton, himation leaving r. shoulder bare and folded across the breast, with a row of buttons or studs along the edge; on her l. arm are a twisted bracelet and an armlet.

Ht. 18¾ in. From the temple of Athena Polias, Prienè. Presented by the Society of Dilettanti, 1870. *Guide to 2nd Vase Room,* pt. 2 (1878), p. 30, No. 241. Right arm, right leg from knee, left foot, and most of plinth lost. Back not worked, with rectangular hole; hole in back of head. Large style, but somewhat careless.

C 452. **The Ephesian Artemis.** The figure is of the *xoanon* type, standing straight and stiff, and ending in a spreading base; behind the upper part is a background. The hair is parted and waved and on the head is a high *calathos* of square section spreading out at the top; long curls fall on each shoulder. The arms and lower part of the body appear to be draped, and she has four rows of breasts; the face is of fully-developed Hellenic type. On the back of the head is an object in low relief , and on the front of the figure is an ox's head.

Ht. 9¾ in. From Ephesus. Presented by A. W. Franks, Esq., 1883. Arms broken off; base injured. Back flat, except for the relief. See for the type, Roscher's *Lexikon,* i. p. 588 ff.

C 453. **Girl Dancing.** Her head is inclined to her r. and her l. foot thrust out behind; her l. hand is placed on her hip. Her hair is parted and waved, and she wears long girt chiton and himation over l. shoulder, a fold of which is raised to her head from behind with r. hand.

Ht. 2½ in. From Mytilenè; obtained by C. T. Newton, 1856. Right leg and left foot lost; indistinct; much injured, especially back, which is not worked.

C 454. **Hebè** (P). She stands on a plinth with l. leg bent, and head slightly inclined to her r.; in r. hand she holds a *prochoös*, and in l. she holds up a cup (?) for a libation. The hair is arranged in curls over the forehead; she wears short girt chiton with upper fold falling to the waist.

Ht. 4¼ in. From Mytilenè; obtained by C. T. Newton, 1854. Traces of white slip; indistinct and in bad condition. Back not worked; hollow underneath.

C 455. **Hermes** (P), apparently a copy of a Praxitelean type executed in Roman times. The body is slightly bent to l., and the l. foot is drawn back; the l. arm has been extended. The hair is elaborately treated in thick short curls; he wears a chlamys fastened with a brooch on l. shoulder and hanging in a festoon over the breast, and on the r. thigh are remains of drapery broken away. The figure is covered with a brownish glaze, on which are traces of red colour and gilding.

Ht. 12 in. Asia Minor, 1894. Arms and feet lost; surface in good condition. Back modelled (but chlamys not indicated); small hole in back. The faulty proportions are evidence of the late date.

C 456. **Seilenos.** He stands on a plinth (only indicated in front), looking down to his l.; in r. hand he holds a *tympanon* at his side. He is bald in front, with curly hair at the back, and wears ivy-wreath and himation over l. shoulder, the edge of which he draws aside with l. hand; it passes under his r. arm, and hangs round the loins, exposing his stomach.

Ht. 6 in. Asia Minor, 1879. Back flat, with hole; hollow underneath.

C 457. **Woman with Goose or Swan**; perhaps Nemesis as C 28. She stands with l. leg bent, on a circular moulded plinth (only indicated in front); her r. hand hangs by her side, and in l. she holds a goose or swan to her breast. Her hair is parted and waved, with a top-knot in front and tresses on the shoulders; she wears a long girt chiton with *apoptygma*, and shoes. The figure is covered with a white slip, somewhat worn.

Ht. 7¼ in. Smyrna, 1879. Back flat, nearly all cut away; hollow underneath.

C 458. **Satyr** bending forward to r., as if in high relief. His l. hand is placed on his head, and in r. he holds some object with which he seems to be struggling; his r. leg is bent forward and his face turned to the front; he is bearded.

Ht. 3⅛ in. Ephesus, 1868; excavated by J. T. Wood. Right foot and most of left leg lost; traces of pink and red colour. Back flat; hollow underneath.

C 459. **Girl Nursing Child.** She stands on a flat plinth (like the Tanagra figures) with r. leg bent, her body inclined to her r.; she looks up to her l., and holds the child in both arms. Her hair is waved each side, the tresses marked by indentations, and falls in a thick *queue* on the r. shoulder; on her head is a sort of flat folded cap (cf. C 444 and the Tanagra figures C 301, C 311). She wears earrings, shoes, long chiton, and himation wrapped round her arms, the folds of which are held up in her l. hand.

Ht. 9⅜ in. Kymè (?), 1888. Child indistinct; head lost. Rough work; traces of pink on hands of girl. Back slightly modelled, with square hole. Apparently a direct imitation of the Tanagra style.

460. **Torso of Male Doll** (P), bent backwards. The arms and legs have been attached separately as in the *νευρόσπαστα*; a band covers the pubes and lower part of abdomen, tapering as it passes round the back.

Ht. 2⅝ in. Ephesus, 1868; excavated on the site of the temple of Artemis. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 63, No. 9. Head lost; arms and legs wanting. In the chest is a hole. Late work.

461. **Male Doll** (P), as the last, but not bent backwards.

Ht. 2⅞ in. Ephesus (temple of Artemis), 1868. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 63, No. 10. Late work.

462. **Torso or Body of Doll.** The arms are cut away below the shoulders, as in B 355, 356, and the legs are cut off at the knees.

Ht. 3⅛ in. Ephesus (temple of Artemis), 1874. Head broken off; left thigh and back scraped; remains of white slip. Back modelled; cast solid about a thin core.

463. **Woman Nursing Child.** She is seated with the child in her l. arm, her r. hand placed on its legs; its l. hand is placed on its hip and its r. hand is raised. She wears long chiton and himation covering her lower limbs, which has veiled her head, and falls behind the arms.

Ht. 2⅝ in. Ephesus, 1872; excavated by J. T. Wood. Head and legs from knees lost; back broken away; indistinct.

464. **Grotesque Torso.** The stomach is thrust forward and the buttocks project considerably; on the back is a large conical hump, apparently covered with drapery. The anatomy is strongly accentuated.

Ht. 2¼ in. Ephesus, 1868; excavated by J. T. Wood. Head, arms, and legs from knees lost. Remains of red colouring.

465. **Torso of Doll,** in sitting posture. Chains of beads crossing over breast; spiral band ending in serpent's heads round l. thigh.

Ht. 2¼ in. From Ephesus; acquired from Rev. G. Chester, 1884. Head and legs from knees wanting; also the arms, which were attached separately and movable; solid, not worked at back.

466. **Female Head.** Looks down to her r.; traces of white slip; has been inserted separately into a figure.

Ht. 1⅞ in. From Rhodes. Presented by Sir A. Biliotti, K.C.M.G., 1901. Top and back wanting; burnt to a grey colour. Style of Halicarnassos figures (C 512 B, 513 A, C).

467. **Askos** in the form of a Seilenos reclining on his r. side, with l. foot crossed over r.; in r. hand he holds an amphora and in l. a *skyphos* on his r. thigh; he is partly bald, and wears high boots. His eyebrows are raised as if in surprise. At the back is a handle, with strainer above; the handle, the vases, and the hair, beard, and boots of the Seilenos are covered with a brown glaze.

Ht. 3⅝ in. Length 6¼ in. From Rhodes. Castellani, 1873. Cut off flat below.

C 468. **Askos** in the form of a he-goat lying down, with head turned to its r., on a plinth. On its head is a stippled wreath with blue ivy-leaves; on the l. side is a strainer with lip and a double-ribbed banded handle; in the neck is a small hole.

Ht. 4 in. Length 4 in. From Rhodes. Castellani, 1873. Yellow ware, slightly glazed, with traces of pink or red colour.

C 469. **Bacchic Mask.** The mouth is open; the hair is parted and waved, and on it is a large ivy-wreath with berries. The eyebrows and eyelashes are painted black.

Ht. $3\frac{1}{2}$ in. From Calymnos. Obtained by C. T. Newton, 1856. Back flat; hollow underneath; two holes pierced at back.

C 470. **Female Mask.** Hair in triple row of curls over the forehead, with flat top-knot.

Ht. 2 in. From Calymnos (?). Presented by W. R. Paton, Esq., 1899. Hollow behind. Red clay.

C 471. **Female Head.** Hair parted; back of head covered with drapery, in which the r. cheek and chin are also muffled.

Ht. $2\frac{1}{2}$ in. From Calymnos (?). Presented by W. R. Paton, Esq., 1899. Flat at back; indistinct.

C 472. **Female Head.** Hair parted and waved back, with a knot at the nape of the neck; round the head is a stippled wreath, behind which is a flat erect mass of curly hair (only worked round the edge) apparently representing the style of coiffure of Hadrian's reign; she wears earrings and on the middle of the forehead is a round ornament.

Ht. 2 in. From Calymnos; obtained by C. T. Newton, 1856.

C 473. **Seilenos.** He stands on a moulded circular base, with hands raised and spread out; his mouth is open, showing the tongue, and he has a large stomach. On his head is a shallow spreading *calathos* (as C 505); he wears *endromides* (or anklets?). The figure has been covered with a white slip, and on it are traces of colour; the face is painted red.

Ht. $4\frac{1}{8}$ in. From the temenos of Demeter, Knidos; obtained by C. T. Newton, 1859. Back modelled.

C 474. **Persephonè** with pomegranate. She stands on a plinth with l. leg bent and l. hand on hip, holding the pomegranate to her breast in r. hand; she wears shoes and a long girt chiton with *apoptygma*, fastened with brooches on the shoulders and open at the throat; round the waist is a belt.

Ht. 5 in. From Halicarnassos; obtained by C. T. Newton (1857 ?). *Guide to 2nd Vase Room*, pt. 2 (1878), p. 26, No. 195; see Newton, *Travels and Discoveries*, ii. p. 71, No. 2 (= *Discoveries, etc.*, ii. pt. 1, p. 328, No. 4). Head lost. Back broken away. Style fairly good.

C 475. **Woman Suckling Infant.** She is seated, with the child on her l. arm; it sucks her l. breast, and its r. hand is placed on hers. Her hair falls in tresses on the shoulders, and she wears shoes and a himation over her lower limbs; the seat has no back or sides, but a footstool for the feet, and below it is a plinth.

Ht. 6¼ in. Probably from Calymnos. Head lost; lower part of back restored. Back flat, with hole; hollow underneath.

C 476. **Man** moving to his l. with l. leg advanced and face turned to l.; he has thick hair, and wears a himation over l. shoulder, a fold of which is twisted round his l. arm; below the figure is a plinth.

Ht. 8 in. From Calymnos; obtained by C. T. Newton, 1856. Right arm lost; indistinct. Back slightly modelled, with hole; hollow underneath. Rough work.

C 477. **Eros** (P). He stands with r. leg crossed over l., looking to his r.; with r. hand he holds up his drapery to his head from behind, and with l. he holds the edge on the other side. He wears a thick wreath and a himation hanging from his shoulders behind.

Ht. 5 in. From Calymnos; obtained by C. T. Newton, 1856. Head detached; left wing broken off, and of the other only part remaining. Back not worked, with hole; hollow underneath. Traces of white slip and gilding.

C 478. **Woman Suckling Infant** (cf. C 475). She is seated with feet close together and head inclined to her l., holding the child in her arms to her l. breast; she wears a veil over head and shoulders, himation over lower limbs, and shoes. The seat has a projecting ledge for the feet, but no back or sides.

Ht. 4⅜ in. From Calymnos; obtained by C. T. Newton, 1856. Repaired; indistinct; traces of white slip. Back not worked; hollow underneath.

C 479. **Youthful Pan.** He stands on a plinth with l. hand on hip, r. holding the end of a shepherd's crook which rests on the ground; he has a goat's skin, horns, and ears, and wears a skin over his shoulders, tied in front.

Ht. 5⅜ in. From Calymnos; obtained by C. T. Newton, 1856. Horns broken; very indistinct; traces of white slip. Back not worked; hollow underneath.

C 480. **Kybelè.** She is seated on a throne, with feet resting on a footstool, on the front of which is a scroll-pattern, the l. foot advanced; she wears long chiton, himation over knees twisted up round waist, and shoes. At her r. side is **Hermes**, on a much smaller scale, standing with r. leg bent and holding a purse in r. hand and *caduceus* in l.; he is nude and beardless, with smooth hair. On his r. is a seated lion; below the group is a high pedestal, the part under Kybelè broken away.

Ht. 6 in. From Calymnos; found on a slope below a temple of Apollo, from which it had been washed down. Obtained by C. T. Newton, 1856. *Athen. Mittheil.* xiii. (1888), pl. 5, p. 205; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 26, No. 205. Upper part of Kybelè with back and arms of throne lost, also left leg of Hermes from knee. Back flat, nearly all broken away; hollow.

C 481. **Torso of Eros.** The arms have been extended and the body is slightly curved; part of the l. wing and r. thigh remain. Pink colouring on wing.

Ht. 2⅞ in. From Calymnos; obtained by C. T. Newton, 1856. Back modelled, with hole.

C 482. **Woman** wrapped in himation. She stands with l. leg slightly bent, looking down to her r.; her r. hand is placed on her hip, and with l. she draws the himation closely round her. Her hair is parted and waved, and she wears long twisted earrings, long chiton, and shoes.

Ht. 6⅛ in. Cameiros, Rhodes, 1864. *Guide to 2nd Vase Room*, pt 2 (1878), p. 98, No. 9. Back of head broken away. Back modelled; hollow underneath. Good style; folds of drapery finely indicated.

C 483. **Persephonè.** She stands with r. foot drawn back, wrapped in a himation drawn tight under r. arm and tucked up under the l.; she wears a long chiton and a tress of hair falls on the r. shoulder.

Ht. 9 in. From the temenos of Demeter, Knidos; obtained by C. T. Newton, 1859. Newton, *Discoveries, etc.*, i. pl. 59, fig. 3, ii. pt. 2, p. 397; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 98, No. 7. Head and arms lost; right side injured. Back modelled, with hole; hollow underneath. The drapery is very successfully treated.

C 484. **Two Terminal Figures,** side by side, on a plinth of two steps. The one on the l. is male, bearded and ithyphallic, with hair parted and waved; a fillet hangs down on the shoulders on either side. The other is female, and has drapery falling in folds over the upper part; both have a projection each side in place of arms.

Ht. 4⅝ in. From the temenos of Demeter, Knidos. Obtained by C. T. Newton, 1859. Newton, *Discoveries, etc.*, ii. pt. 2, p. 397. Face of female broken away; surface scraped in parts. Back flat; hollow underneath.

C 485. **Two Terminal Figures,** side by side, on a plinth of two steps, as C 484; only the lower part remaining. The one on the l. is male and ithyphallic; the other is female, and has drapery falling in folds over the pillar.

Ht. 3½ in. From Calymnos; obtained by C. T. Newton, 1856. Back flat, mostly broken away.

C 486. **Hydrophoros.** She stands with r. leg bent and l. hand by thigh; with r. hand she supports a pitcher on her head. Her hair is arranged in thick curls on either side and falls in tresses over the breast; she wears long girt chiton with *apoptygma*.

Ht. 6¼ in. From the temenos of Demeter, Knidos. Obtained by C. T. Newton, 1859. Lower part (with plinth) restored; indistinct. Back not worked, with hole.

C 487. **Hydrophoros,** as last, on circular plinth.

Ht. 7 in. From the temenos of Demeter, Knidos. Obtained by C. T. Newton, 1859. Indistinct and corroded. Back not worked, with hole; hollow underneath.

C 488. **Female Figure,** lower part from waist only. The l. hand is placed on the thigh ; she wears long girt chiton, the folds of drapery being very sharply cut ; a fold is wrapped round the l. hand. Below is an oval moulded plinth.

Ht. 4¼ in. From the temenos of Demeter, Knidos. Obtained by C. T. Newton, 1859. Traces of white slip ; thin walls ; clay hard and fine. Back not worked ; hollow underneath.

C 489. **Dionysos.** He stands on a plinth of two steps, with r. leg bent, and r. hand on thigh ; he is bearded, and his hair is parted and waved ; a himation is wrapped round his l arm and lower limbs. In l. hand he holds a small *phialè* (cf. C 491).

Ht. 5¼ in. From the temenos of Demeter and Persephonè, Halicarnassos. Obtained by C. T. Newton, 1857. Newton, *Discoveries, etc.*, ii. pt. 1, p. 330, No. 17 ; *id.*, *Travels and Discoveries*, ii. p. 71, No. 9 ; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 26, No. 199. Indistinct ; left side scraped. Not worked at back.

C 490. **Hydrophoros.** She stands with r. leg bent on a plinth of two steps, looking down to her l. ; her l. hand is placed on her hip and her r. is raised to the *hydria* which rests on a twisted pad on her head. Her hair is parted and waved, falling in tresses on the shoulders ; she wears shoes, long chiton and *apoptygma*, and himation over her shoulders, twisted round her loins and covering the l. arm and hand.

Ht. 8¼ in. From the temenos of Demeter and Persephonè, Halicarnassos. Obtained by C. T. Newton, 1857. Newton, *Discoveries, etc.*, i. pl. 46, fig. 4, ii. pt. 1, p. 329, No. 13 ; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 26, No. 198. Somewhat indistinct. Back not worked ; hollow underneath.

C 491. **Hydrophoros,** as the last ; hair in three long curls on each shoulder ; in l. hand she holds a small *phialè*, and also gathers up the folds of her himation, which only covers her lower limbs, a fold falling over the l. arm.

Ht. 5 in. From the temenos of Demeter and Persephonè, Halicarnassos. Obtained by C. T. Newton, 1857. Head and right arm wanting ; less indistinct than C 492. Back not worked, with hole ; hollow underneath.

C 492. **Hydrophoros,** as before ; hair in two curls only on shoulders ; *phialè* in l. hand ; himation as C 491 ; no pad under *hydria*.

Ht. 6½ in. From the temenos of Demeter and Persephonè, Halicarnassos. Obtained by C. T. Newton, 1857. Newton, *Discoveries, etc.*, i. pl. 47, fig. 1, ii. pt. 1, p. 329, No. 12 ; *id.*, *Travels and Discoveries*, ii. p. 71, No. 4. Left arm broken away ; hydria broken ; indistinct. Back not worked ; hollow underneath.

C 493. **Nemesis,** on a high plinth. She moves to her l., holding a sling by her side in r. hand ; she wears long chiton and himation, her drapery bellying out on her r. side.

Ht. 7 in. From Halicarnassos. Obtained by C. T. Newton, 1857. Newton, *Discoveries, etc.*, i. pl. 46, fig. 2 ; ii. pt. 1, p. 329, No. 15 ; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 26, No. 201. Indistinct ; left arm broken away. Back not worked ; hollow underneath, and top of head hollowed out. Rough work.

C 494. **Canephoros.** She stands with l. leg bent and r. arm by her side, the l. hand supporting a cylindrical *κανοῦν* (or *cista*?) on her head; her hair is parted and waved, and she wears long chiton and himation over l. shoulder passing under r. arm.

Ht. 8¼ in. From the temenos of Demeter and Persephonè, Halicarnassos. Obtained by C. T. Newton, 1857. Newton, *Discoveries, etc.*, ii. pt. 1, p. 328, No. 3; *id.*, *Travels and Discoveries*, ii. p. 71, No. 3; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 26, No. 197. Right hand and lower part lost. Back not worked, with hole. Red clay; somewhat archaic in type.

C 495. **Demeter** (as *Κουροτρόφος*) with infant. She stands with r. leg bent, holding the child in l. arm on her breast; her r. hand is placed on the edge of her drapery supporting its feet. Her hair is parted and waved, and she wears a long chiton; she is wrapped in a himation which covers her head and falls on the shoulders, and is twisted round the waist.

Ht. 4⅞ in. From the temenos of Demeter and Persephonè, Halicarnassos. Obtained by C. T. Newton, 1857. Newton, *Discoveries, etc.*, i. pl. 47, fig. 5, ii. pt. 1, p. 328, No. 1; *id.*, *Travels and Discoveries*, ii. p. 71, No. 6; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 26, No. 193. Lower part lost; indistinct. Back not worked; hollow underneath; top of head hollowed out.

C 496. **Woman with Dove.** She stands on a plinth of two steps, with r. foot advanced, holding a dove in r. hand to her breast; her hair is covered with a cap, and she wears shoes, long chiton, and himation over her shoulders reaching to the knees, the edge of which she holds with l. hand in the conventional 'Spes' attitude.

Ht. 6⅛ in. From the temenos of Demeter and Persephonè, Halicarnassos. Obtained by C. T. Newton, 1857. Newton, *Discoveries, etc.*, i. pl. 47, fig. 2, ii. pt. 1, p. 327, No. 1; *id.*, *Travels and Discoveries*, ii. p. 71, No. 8; Bernoulli, *Aphrodite*, p. 127; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 26, No. 192. Indistinct; traces of white slip. Back slightly modelled; top of head hollowed out. Somewhat archaic in character; cf. B 124, 129.

C 497. **Demeter.** She stands with r. leg bent, holding two poppy-heads at her breast in l. hand, with which also she holds up the folds of her drapery; her hair is parted and waved and falls in tresses on the shoulders, and she wears long chiton and himation round lower limbs.

Ht. 4½ in. From the temenos of Demeter and Persephonè, Halicarnassos. Obtained by C. T. Newton, 1857. Newton, *Discoveries, etc.*, i. pl. 46, fig. 1, ii. pt. 1, p. 329, No. 14; *id.*, *Travels and Discoveries*, ii. p. 71, No. 5. Right arm broken from elbow; lower part lost; indistinct. Back nearly all cut away: hollow underneath.

C 498. **Persephonè** with pig, or young boar. She stands with r. arm raised, holding the pig to her side in l. hand, its head towards her; a himation is wrapped round her lower limbs and over l. arm.

Ht. 5½ in. From the temenos of Demeter and Persephonè, Halicarnassos. Obtained by C. T. Newton, 1857. Newton, *Discoveries, etc.*, i. pl. 47, fig. 4, ii. pt. 1, p. 328, No. 5; *id.*, *Travels and Discoveries*, ii. p. 71, No. 1; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 26, No. 196. Head, right hand, and feet lost. Back not worked, with hole. Rough work; coarse clay. Cf. for the type Panofka, *Terracotten d. k. Mus. zu Berlin*, pl. 58, fig. 2.

499. **Kybelè**, seated on a throne. In r. hand she holds out a *phialè;* a lion lies in her lap with head to r.; she wears shoes, long chiton with *apoptygma* on which are incised intersecting bands, and himation over lower limbs. The throne has arms and straight back with projecting cross-pieces at the top (broken), and a projecting ledge for the feet.

Ht. 6¼ in. From the temenos of Demeter and Persephonè, Halicarnassos. Obtained by C. T. Newton, 1857. Newton, *Discoveries, etc.*, i. pl. 46, fig. 5, ii. pt. 1, p. 328, No. 2; *id.*, *Travels and Discoveries*, ii. p. 71, No. 7; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 26, No. 194. Head lost; back and lower part on left side broken away. Back has been flat; hollow underneath. Rough work; indistinct.

500. **Female Torso**, in sitting posture, the legs being preserved as far as the knees, and the arms to the elbows.

Ht. 4 in. From the temenos of Demeter, Knidos. Obtained by C. T. Newton, 1859. In bad condition; modelled in the round and solid.

501. **Dionysos** (?), on a base of two steps. He stands with l. leg bent, and wears a himation round lower limbs muffling the l. arm and hand which is placed on his hip; the edge he holds in the r.

Ht. 6¼ in. From Halicarnassos. Obtained by C. T. Newton, 1857. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 26, No. 200. Head lost; indistinct. Back not worked; hollow underneath.

502. **Grotesque Figure of Boy**, squatting on a high plinth. His head is inclined on his r. shoulder and his r. leg doubled up; in r. hand he holds a square object in front of him; he is nude and has a laughing face.

Ht. 2¾ in. From Halicarnassos. Obtained by C. T. Newton, 1857. *Discoveries, etc.*, ii., pt. 1, p. 330, and i. pl. 60, fig. 11. In front, below, a semicircular piece is cut away. Back slightly worked; hollow underneath. Indistinct.

503. **Female Bust**, on a plinth. On the head is a *stephanè*, over which a veil falls on the shoulders; the chiton is indicated at the throat.

Ht. 3 in. From Calymnos. Obtained by C. T. Newton, 1856. Indistinct; traces of white slip. Back not worked, with hole; top of head broken off.

504. **Head of Chthonian Goddess.** She looks to her r.; her hair is parted and waved under a *calathos*, in front of which is a *stephanè* ornamented with a band of palmettes and lotos-flowers in relief. The *calathos* is surmounted by a tall blunt spike ornamented with a stud and diagonal lines.

Ht. 4¼ in. From the temenos of Demeter and Persephonè at Halicarnassos. Obtained by C. T. Newton, 1857. Part of back remaining (flat); remains of white slip.

505. **Bust of Chthonian Goddess;** hieratic and archaistic style. The features are regular, the hair parted and crimped each side; on the head is a large shallow *calathos*, and over the back a veil, roughly indicated; the edge of a chiton is visible.

Ht. 4 in. From the temenos of Demeter and Persephonè, Halicarnassos. Obtained by C. T. Newton, 1857. Newton, *Travels and Discoveries*, ii. p. 204. Back not modelled. Cf. B 394.

C 506. **Male Torso,** the body slightly curved, as if leaning or moving to l.

Ht. 4 in. From Halicarnassos. Obtained by C. T. Newton, 1857. Head, arms, and legs lost. Hollow; back modelled. In the back and on each shoulder a small hole.

C 507. **Lower Part of Female Figure,** from the waist. The r. leg is bent; she wears long chiton and himation drawn across from l. to r. The drapery is roughly treated, with deeply-cut folds.

Ht. 5½ in. From Halicarnassos. Obtained by C. T. Newton, 1857. Cut away at back and below.

C 507A. **Fragment of Female Figure,** wrapped in himation; r. leg bent and l. hand on hip under the himation, which is gathered round her waist.

Ht. 5 in. From the temenos of Demeter, Knidos. Obtained by C. T. Newton, 1859. Upper part, with arms, l. leg, and r. foot missing Back cut away.

C 508. **Fragment of Female Figure,** wrapped in himation which covers her l. arm; with r. hand she holds the folds together in front; her l. hand is placed behind her back.

Ht. 3 in From Halicarnassos. Obtained by C. T. Newton, 1857. Newton, *Discoveries, etc.*, i. pl. 59, fig. 1. Cf. A 393 from Cyprus. Head and legs missing; back cut away. Well modelled.

C 508A. **Fragment of Female Figure** (front part of body). She wears long chiton with *apoptygma* and himation falling in a heavy fold over her extended l. arm, under which the drapery is drawn in tight.

Ht. 3¼ in. From the same site.

C 509. **Male Leg,** the muscles strongly marked.

Ht. 5½ in. From the same site. Foot missing; traces of white slip. Hollow above.

C 509A. **Female Leg,** from knee to ankle.

Ht. 3½ in. From the same site.

C 509B. **Female Right Leg,** from below knee.

Ht. 2¾ in. From the same site.

C 510. **Female Arm**; muscles not indicated.

Ht. 6⅜ in. From the same site. Hand lost. Hollow.

C 511. **Female Head** upturned to the l.; the hair is parted and waved, with *stephanè* above (broken away).

Ht. 2⅞ in. From the same site. Newton, *Discoveries, etc.*, i. pl. 60, fig. 2. Back cut away. Pergamene style.

C 511A. **Head of Girl.** Hair parted and waved under a fillet.

Ht. 1¾ in. From the same site. In bad condition; indistinct. Traces of gilding and of white slip.

C 511B. **Female Head,** with face turned upwards to r.; hair parted and waved (not worked at back), with high *stephanè*.

Ht. 1¼ in. From the same site. Somewhat indistinct.

} 512. **Female Head.** Hair covered with cap; very diminutive.

Ht. ⅞ in. From the same site.

} 512A. **Female Head** inclined to l.; hair in a fringe of very minute curls over the forehead, covered with a close cap, round which is a fillet; two tasselled strings lie along the top of the cap, the ends caught under the fillet; in the ears are earrings (the left broken away).

Ht. 1⅛ in. From the same site. Newton, *Discoveries, etc.*, i. pl. 60, fig. 3. Pergamene style; careful work.

} 512B. **Youthful Female Head,** inclined slightly to r., with eyes upturned; wears cap (?), earrings, and fillet over forehead.

Ht. 1⅞ in. From the same site. Right side broken away.

513A. **Head of Girl,** looking slightly to her r.; hair parted and waved, with a knot at the back, in the Tanagra style.

Ht. 1⅞ in. From the same site. Newton, *Discoveries, etc.*, i. pl. 60, fig. 1.

513B. **Female Head,** inclined to her l.; hair parted and waved, with knot (not worked) at back, and fillet round it; remains of white slip, and of black on eyebrows.

Ht. 1⅛ in. From the same site. Worn.

513C. **Female Head,** inclined to r.; hair parted and waved under a fillet and gathered up at the back.

Ht. 1⅓ in. From the same site. Newton, *Discoveries, etc.*, i. pl. 60, fig. 5. Injured; remains of white slip.

513D. **Female Head,** of Tanagra type, with hair drawn back in parallel puffs to a flat coil at the back, and earrings.

Ht. 1⅜ in. From the same site. Pretty style.

513E. **Female Head.** Hair parted and waved; knot at back, cut away; wears earrings.

Ht. 1 in. From the same site. Newton, *Discoveries, etc.*, i. pl. 60, fig. 6.

514. **Female Head,** slightly inclined to l.; hair parted and waved, with large thick wreath.

Ht. 2 in. From the same site. Back slightly worked.

515. **Face** from female head; large style.

Ht. 1⅞ in. From the same site. Nose injured. Hollow.

C 516. **Fragment of Statuette,** consisting of part of an Ionic column, fluted, with egg-pattern on the cushion and a Lesbian kymation on the abacus; drapery is thrown over it and falls on the l. side.

Ht. 2⅜ in. From the same site. Back not worked; rather flat. Careful work, sharply moulded.

C 517. **Grotesque Head,** wearing mask and high conical cap; the face is wrinkled, with snub nose, and prominent eyebrows and cheek-bones. The eyes are pierced.

Length 2 in. From the Mausoleum, Halicarnassos. Excavated by C. T. Newton, 1857. Right ear broken. Flat at back.

C 518. **Mask.** Wrinkled face, round which are formal curls; eyes and mouth pierced through.

Ht. 2 in. From the Mausoleum, Halicarnassos. Excavated by C. T. Newton, 1857. Right side broken away. Hollow behind.

C 519. **Youth** (**Ganymede** P). He stands on a high plinth with l. leg slightly bent, holding a cock in l. hand against his breast; he looks downwards. He has thick curly hair and a chlamys over his arms, a fold held in r. hand.

Ht. 9⅜ in. Asia Minor (Myrina?), 1879. Indistinct and corroded, but good style. Back not worked, mostly cut away; hollow underneath.

C 520. **Actor as Dionysos** (P). He stands with l. foot slightly advanced, wrapped in a himation under which he holds out his l. hand; he wears a mask with long beard (the curls indicated by parallel vertical grooves), a thick wreath with ivy-leaves and broad ends falling on the shoulders, long chiton, and himation over l. shoulder. The beard has been coloured red.

Ht. 7⅜ in. Myrina, 1893. Repaired; right arm lost and ends of wreath injured. Back slightly modelled, with hole; hollow underneath. Rough work. Cf. Pottier and Reinach, *Nécropole de Myrina*, pl. 46, fig. 4.

C 521. **Doll** with jointed arms, attached by wires, in sitting posture, the arms by the sides, and legs close together. The hair is confined in an *opisthosphendonè*, ornamented with a band of roundlets and scolloped edges, fastened with a large brooch in front, behind which is a broad fillet or coif tied in a bow on the crown; at the nape of the neck the hair is fastened in a knot, and curls escape down the neck. She wears earrings, long girt chiton open at the throat and fastened with large studs on the shoulders and between the breasts; on the r. foot is a shoe with enormously thick sole,[1] probably made of cork, a loop projecting each side and a tag between the great and second toes.

Ht. 11½ in. Myrina, 1893. Left leg lost. Back slightly modelled, with hole.

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[1] Cf. Xen. *Oecon.* 10, 2, and Alexis *apud* Athen. xiii. p. 568: φελλὸς ἐν ταῖς βαυκίσιν ἐγκεκάττυται.

522. **Doll,** as the last. The hair is arranged in parallel waves and not worked at the back; the head is surmounted by a high crown, ornamented with dentated upper edge, band of rays, and row of dentils below. She wears pendant earrings, necklace with pendants, spiral armlets and bracelets, long girt chiton open in front, anklet on r. leg, and sandals with very thick soles (as the last). PLATE XXXV.

Ht. 8⅞ in. Myrina, 1893. Head repaired; hands injured; right earring lost. Back modelled, with hole. Remains of pink colouring. Cf. Pottier and Reinach, *Nécropole de Myrina*, pl. 2, figs. 2, 5, p. 262 (where the figure is identified as a goddess, and derived from a primitive Babylonian type).

523. **Girl** wrapped in himation; type derived directly from the Tanagra figures. She stands on a flat oval plinth, with l. foot drawn back; with r. hand she holds the folds of her himation up to her throat, and her l. is placed behind her back. Her hair is drawn back in parallel tresses into a small coil at the back, and she wears earrings, shoes, long chiton, and himation wrapped closely round her.

Ht. 7 in. Myrina, 1893. Back slightly modelled, with hole; hollow underneath. Red clay; rough work.

524. **Girl,** standing on a high moulded plinth, with l. foot advanced and hands extended. Her hair is parted and waved, and knotted up behind, with a thick wreath, the ends of which are tied and float behind; she wears earrings, armlet on r. arm, thick-soled sandals (cf. C 521), long chiton fastened with a brooch on l. shoulder (having slipped off the r.), and himation over r. shoulder and l. arm. The himation has been coloured red.

Ht. 9¼ in. Myrina, 1893. Head repaired; right fore-arm and fingers of left hand broken away. Back slightly modelled, with hole; hollow underneath.

525. **Woman** standing on a high pedestal, with l. foot advanced; her r. hand is placed on her hip and her l. arm leans on the cap of a square column at her side. The woman's hair is parted and waved; she wears shoes, long chiton, and himation veiling her head and wrapped round breast and arms, with a lower fold round the loins caught up in l. hand. The column supports a statue of a Chthonian goddess of archaic type such as B 128 or B 385; her r. hand is placed on her breast and her l. holds out her skirt in the 'Spes' attitude; she wears *calathos*, veil falling on shoulders, and long chiton.

Ht. 8⅛ in. Myrina, 1893. Indistinct. Back slightly modelled, with hole; hollow underneath.

526. **Aphroditè,** on a high moulded pedestal. She stands with l. leg bent, leaning l. elbow on the top of a square column, which has a heavy cap with egg-moulding between volutes in front; on it is a figure of Eros, infantile, with hair in parallel waves and plait along the top, wearing a large triple crown, his r. hand raised to his head, his l. by his side. Her hair is parted and waved, with a knot at the back and a long thick tress falling on each shoulder; she wears a *sphendonè*, earrings, and himation behind r. arm and round lower limbs, wrapped round l. hand, a large fold held out in the r. On the himation are traces of pink.

Ht. 8¾ in. Myrina, 1893. Repaired; tress of hair on l. shoulder broken off; drapery on left leg restored. Back flat, with hole; hollow underneath.

C 527. **Little Girl Dancing,** on a circular pedestal. Her r. foot is advanced; her hair falls in a bunch of curls on either side, with a double top-knot in front and knot at back, and she wears long girt chiton with *apoptygma*, the skirts held out over her arms like those of a skirt-dancer.

Ht. 4¾ in. Myrina, 1893. Back modelled; hollow underneath. White slip, much worn.

C 528. **Woman Crowning a Terminal Figure of Dionysos.** She stands with r. leg slightly bent, head and upper part of body turned to her r., placing r. hand on the back of Dionysos' head, on which she adjusts an ivy-wreath with l. Her hair is drawn back in neat parallel waves to a small coil at the back, with a broad fillet round it; she wears earrings, and a himation which hangs from her l. shoulder and over the projection on the l. side of the term, leaving front of body nude. Dionysos is bearded and ithyphallic; his hair is arranged in two rows of small formal curls over the forehead, and on it are a wreath and a hollow *calathos* (as if intended to form the mouth of a vase). Below the term is a high moulded pedestal, on which are a bunch of grapes and two fruits. PLATE XXXII.

Ht. 8⅞ in. Myrina, 1890. Head of woman repaired; remains of white slip. Back modelled, with hole; hollow underneath.

C 529. **Two Women Conversing,** seated on a long couch with elaborately-moulded legs. The one on the r., who seems to be the elder, rests her r. hand on the couch and places her l. hand on her r. breast; she bends her head to listen to the other who leans eagerly forward to speak to her, their faces almost touching. The latter sits with l. foot crossed over r. and arms crossed; her feet rest on a footstool. The first-named has her hair parted and waved and gathered in a knot behind; she wears earrings, shoes, long chiton, and himation covering her head like a veil and twisted round her knees. The other has her hair parted and waved and gathered in a double knot at the back, with a fillet round it, fastened on the top; she wears a ring on the third finger of the l. hand, and shoes, and is wrapped in a himation covering her arms, a fold of which she holds up to her neck with r. hand. She holds a fan (broken) in her l. hand; between them is a cushion and round the sides of the couch are hangings. The nude parts of the figures are flesh-coloured; the couch is painted crimson at one end and the hangings are blue. PLATE X

Ht. 8 in. Asia Minor (Myrina?), 1885. Reinach in *Revue Archéol.* viii. (1886), pl. 15, p. 8 (= *id., Esquisses Archéol.* pl. 7, p. 209); Miss Hutton, *Gk. Terracotta Statuettes*, fig. 27; Huish, *Gk. Terracotta Statuettes*, pl. 71; Pottier and Reinach, *Nécropole de Myrina*, p. 446. Some slight injuries. Back flat, with hole; hollow underneath. Reinach suggests that this group represents a *pronuba* (the elder woman) giving final advice to a bride; it may be compared with *Bull. de Corr. Hell.* x. (1886), pl. 14 (in Louvre, from Myrina), and another group in Berlin, also from Myrina.

C 530. **Artemis.** She stands on a high pedestal, with l. leg bent and body and head turned to her r.; her r. hand is extended and l. raised, having held her bow, of which a small portion remains. Her hair is parted and waved and tied in a bow on the top of the head, falling in curls on the shoulders, with a knot at

the back; she wears a short girt chiton with *apoptygma* and hunting-boots with tops turned over and tags. The chiton is blue with broad gilt border, the nude parts flesh-coloured, and the hair dark red.

Ht. 9¼ in. Asia Minor (Ephesus?), 1891. Miss Hutton, *Gk. Terracotta Statuettes*, fig. 19. Fingers of right hand injured. Back modelled (much scraped); pedestal hollow underneath.

C 531. **Aphroditè** (Cnidian type). She stands with r. leg bent and body straight, looking to her r.; her r. hand is raised, and with her l. she holds up drapery which covers the pubes and falls between the legs. Her hair is arranged in several rows of curls over the forehead, like that of a Roman Empress of the Flavian epoch, and gathered back into a club at the neck; at her l. side is a dolphin, head downwards.

Ht. 10¼ in. Myrina, 1893. Right arm and head scraped; lower part injured and restored. Back modelled; hollow underneath. Cf. Pottier and Reinach, *Nécropole de Myrina*, pp. 266, 281. Late date.

C 532. **Boy** moving to his r. His r. leg is advanced and he looks to the front; his r. hand is held up. His hair is parted and waved and knotted at the nape of the neck, and round it is a thick wreath with a band wound round one side; he wears a short loose chiton. On the back is inscribed: Β.

Ht. 10⅞ in. Myrina, 1893. Left arm lost. Back modelled, with two holes. Type derived from Tanagra figures, such as C 273, 322; the head is of an androgynous character. Inferior grey clay.

C 533. **Nikè Flying.** Her l. leg is advanced beyond her drapery; in r. hand she holds out a wreath, and in l. she holds some object on her hip; her wings are erect. Her hair is parted and waved, with a knot at the nape of the neck; she wears a wreath of pointed leaves with a berry in the middle (broken), and long girt chiton with *apoptygma* leaving the l. shoulder and breast bare.

Ht. 9¼ in. Myrina, 1893. Injured and repaired. Back slightly modelled, with two holes; hollow underneath. Cf. Pottier and Reinach, *Nécropole de Myrina*, pl. 20, fig. 2, p. 351.

C 534. **Boy.** He stands on a plinth with r. leg slightly bent, looking down to his r.; his l. hand rests on a staff (?) under the drapery, and in r. he holds up an apple. His hair is arranged in long curls, with a plait along the top of the head; he wears a purple chlamys fastened with a brooch on r. shoulder and falling over l. arm and down l. side. A dog leaps up against his r. leg; on the back is inscribed in the clay while soft, Διξι, Διφί[λου.

Ht. 7¼ in. Myrina, 1893. Back slightly worked, with hole; hollow underneath. Cf. Pottier and Reinach, *Nécropole de Myrina*, p. 187, for the artist's signature.

C 535. **Eros Burning a Butterfly.** He stands on a high plinth with l. leg crossed over r. and body inclined to his l., his l. elbow resting on a square column, in front of which is a circular altar with moulded top and base, on which a fire is burning. With l. hand he holds a butterfly by two wings over the flame; his r. hand is raised to his averted face as if to hide the sight. His hair is parted and falls in curls over the shoulders; a chlamys is fastened with a brooch on his r.

shoulder and falls on l. side. The feathers of the wings are carefully indicated. On the back is inscribed: A.TEM..OC. 'A[ρ]τέμ[ων]ος.

Ht. 8⅜ in. Myrina, 1893. *Journ. Hell. Stud.* xv. p. 132; Miss Hutton, *Gk. Terracotta Statuettes*, fig. 7; *Röm. Mittheil.* xvi. (1901), p. 60. Plinth repaired. Back slightly modelled, with hole; hollow underneath. The figure has not been finally touched up like the next example. Cf. Visconti, *Opere Varie*, i. pl. 8; Jahn, *Arch. Beitr.* p. 147; and on the relation of the butterfly to Psychè see *Journ. Hell. Stud., loc. cit.* For the inscription, cf. Pottier and Reinach, *op. cit.* pp. 175, 186.

C 536. **Eros Burning a Butterfly,** as the last. Chlamys larger than last, falling on both sides; the feathering of the wings is not so carefully indicated; along the top of the head is a plait of hair, conventionally rendered. The chlamys is coloured pink, the column blue. PLATE X

Ht. 8 in. Myrina, 1893. Miss Hutton, *Gk. Terracotta Statuettes*, fig. 8; *Journ. Hell. Stud.* xv. (1895), pl. 4, p. 132. In bad condition, but more carefully executed than the last (except wings); right thigh scraped. Back slightly modelled, with hole; hollow underneath. Figures from the same mould in the museums at Dresden (*Arch. Anzeiger*, 1889, p. 162) and Berlin.

C 537. **Boy.** He stands on a plinth with l. foot drawn back, looking to his l.; at his back he carries a crook, ending in a goose's head, and quiver. He has short hair, and wears a himation wrapped round his body and fastened on r. shoulder with a pear-shaped brooch; his l. hand is slung in a fold, and with r. hand he draws forward an edge. At the back is inscribed ΔΙΦΙ, Δι*φί*[λου; the himation is coloured pink. PLATE XXXII.

Ht. 9¼ in. Myrina, 1893. Repaired. Back slightly modelled, with hole; hollow underneath. Cf. Pottier and Reinach, *Nécropole de Myrina*, pl. 29, fig. 2.

C 538. **Boy,** with lyre. He stands on a plinth with l. leg advanced, looking round to his r. with body bent over to l. side; in l. hand he holds a lyre (of the *kithara* shape) which stands on a square column (with moulded cap and base) at his l.; he plays on it with a *plectrum* in r. hand. His hair is arranged in curls, with a plait along the top of the head; drapery is twisted round his legs and hangs over the cap of the column.

Ht. 6 in. Myrina, 1893. Back not worked, with hole; hollow underneath.

C 539. **Boy with Cock.** He is seated on a chair with moulded legs, below which is a plinth, his r. leg crossed over the l.; in both hands he holds a bunch of grapes away from the cock, which approaches on his r. side, endeavouring to peck at them. The boy looks round anxiously at the cock; he has thick curly hair with a triple top-knot, and wears a chlamys. The boy's flesh is coloured orange, the grapes pink, the cock's comb has been red, and the plinth blue. PLATE XXXII

Ht. 5½ in. Asia Minor, 1891; probably from Myrina. Back not worked, with hole; hollow underneath.

C 540. **Woman Reclining** to r., on a long low plinth. Her r. leg is crossed over her l.; her l. hand rests on the plinth and in r. she holds up a mirror. She has luxuriant hair covered in front with a netted cap (*κεκρύφαλος*) and knotted up

at the back, with bunches of curls on either side of the neck; round her lower limbs is a yellow himation with red upper edge. The figure is covered with a thin white slip.

Ht. 6 in. Length 9½ in. Myrina, 1889. Back modelled, with hole; hollow underneath.

C 541. **Eros Flying,** with l. leg advanced and both arms turned towards his l. side, as if carrying some object, now lost along with the l. fore-arm and r. hand; he wears a fillet, sandals, and himation, one end of which falls over l. thigh, the other was probably thrown over l. fore-arm. Body a warm flesh-colour; red on lips, pink on drapery. **Plate XXXI.**

Ht. 11¼ in. Smyrna, 1902. Forehead injured. Back modelled, with oblong hole, and smaller hole for suspending the figure.

C 543. **Cockle-Shell.**

Length 2⅜ in. From Tarsus; acquired 1853. Purchased at Sotheby's; obtained by Mr. Barker, together with a series of Roman lamps and other objects. For the finds of terra-cottas made at Tarsus in 1845, see Ainsworth and Barker, *Lares and Penates, or Cilicia and its governors*, p. 145 ff.

C 544. **Camel** kneeling, with panniers, on a plinth. In the pannier on the r. side are two wine-amphorae in wicker baskets; on the l., a boar's head and a cock in a large wicker basket (*κόφινος*); between them the mouth of a jar is visible.

Ht. 4⅛ in. From Syria. Presented by Rev. G. J. Chester, 1886. Rough late work; the camel's hair indicated by irregular sinkings.

C 545. **Boy** wrapped in himation. He stands on a circular pedestal, with l. foot advanced, looking down; he has curly hair with a wreath round it, and wears shoes; his r. hand is slung in a fold of the himation and his l. is held out under it.

Ht. 5¾ in. Beyrut, 1889. Back slightly modelled, with hole; hollow underneath. Rough work.

C 546. **Youth with Ram.** He carries the ram over his shoulders, holding the feet with each hand, its head over his l. shoulder, turned to the front; his r. leg is bent, and he has a skin knotted by the paws round his neck.

Ht. 7¼ in. Beyrut, 1887. Feet lost and lower part injured. Back flat, with hole. Rough work; the whole is covered with a greyish slip.

C 547. **Askos in form of Ram lying down,** on a plinth. Its legs are doubled under it, and it looks to its r.; it has a twisted wreath on its head, and the fleece is carefully indicated. On the l. side are a strainer with protecting rim and handle (broken off); in the neck is a hole.

Ht. 3⅜ in. Length 4½ in. Beyrut, 1887. Late work; cf. C 468 and D 214.

C 548. **Mask,** bearded. The hair is brushed back in thick waves, and the beard is short; the type is somewhat like that of Heracles.

Ht. 3½ in. From Tartûs, Syria. Presented by the Rev. G. J. Chester, 1887. Surface worn; hollow at back and thick. Cf. for this and the next, A 465–467.

Fig. 47 = C 548.

C 549. **Mask,** bearded. The hair rises in a thick ridge above the forehead; the beard is short and straight. The pupils of the eyes are pierced through; on either side and above are holes for suspension.

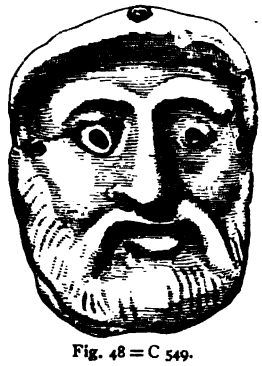

Fig. 48 = C 549.

Ht. 3¼ in. From Tartûs, Syria. Presented by the Rev. G. J. Chester, 1887. Hollow behind; surface worn.

C 550. **Eros.** He stands on a high plinth with l. leg bent, and small wings spread; his r. hand is placed on his hip and in l. he holds a strigil. He looks down to his l., and his l. elbow rests on the head of a terminal figure of Hermes at his side; the term has a covering over the head, projections for arms each side, and a moulded base. His hair is arranged in a top-knot and a plait along the top of the head, and falls in masses on the neck; he wears a chlamys fastened with a brooch on r. shoulder, and twisted round his arms, with a fold wrapped round r. hand. The chlamys and the drapery on the term have been painted pink, and there are traces of blue and pink on the wings and elsewhere; the hair is red.

Ht. 8¼ in. Babylonia, 1887. Indistinct; rough work. Back not worked, with hole; hollow underneath.

III. AFRICA (C 560–859).

1. EGYPT (C 560–648).

C 560. **Pendant or Relief** for attachment. Part of draped woman moving to r. with r. hand on waist and l. extended; wears chiton and *apoptygma*, the folds floating on one side as if from rapid motion. Has been gilt on a white slip.

Ht. ⅞ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. *Naukratis I.*, pl. 20, fig. 25, p. 43. Head, left fore-arm, and legs from knees wanting. Finely executed.

C 561. **Mask of Medusa;** late type, with richly-curling hair parted in the middle, wings spread on the temples, and two snakes tied in a knot over the forehead and under the chin. On the hair are traces of red, and on the wings traces of pink.

Ht. 4¼ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. *Naukratis II.*, pl. 16, fig. 1, p. 25. Injured by fire. Pierced with two holes for suspension; back hollow. From the decoration of a wooden sarcophagus, as are C 562, 563, 565–572.

C 562. **Mask of Medusa.** As the last, but no wings; the face has been painted pink on a white slip, the hair and the markings of the eyes are yellow, and under the chin is a blue line (indicating a snake as on C 564?).

Ht. 3⅝ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. *Naukratis II.*, pl. 16, fig. 2. Right side of face lost. Hollow behind.

563. **Female Mask (Medusa?)**; similar to last, but no snakes. The hair is parted and richly waved, and falls in curls down each side of the face; it has been painted yellow.

Ht. $2\frac{3}{4}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. *Naukratis II.*, pl. 16, fig. 4. Hollow behind.

564. **Mask of Medusa**; late beautiful type. Round the face are thick curls of hair; two snakes are knotted over the forehead, as in C 561, and two others fastened round under the chin. The face is covered with a white slip, on which are traces of red; the hair is yellow, the snakes under the chin and the cornea of the eyes blue; the pupils of the eyes, the eyelashes and eyebrows are black, the eyelids, nostrils, and lips dark red.

Ht. $4\frac{5}{8}$ in. Memphis, Egypt, 1879; found by M. Mariette in the substructions of the Serapeum. Formerly in the collection of Prince Napoleon. Part of right side broken away.

565. **Mask of Medusa** as C 562. The hair is gilt and the serpents have been painted blue.

Ht. $3\frac{1}{8}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. *Naukratis II.*, pl. 16, fig. 3.

566. **Female Mask.** Hair parted and falling on either side of the face; has been covered with white slip.

Ht. $\frac{7}{8}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. *Naukratis II.*, pl. 16, fig. 6. Indistinct.

567. **Five Heads of Oxen**; have been gilt; features not indicated.

Ht. $1\frac{1}{8}$ in. to $1\frac{3}{4}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. *Naukratis II.*, pl. 16, figs. 10, 11. Indistinct; two have horns broken.

568. **Five Gryphons** with head of bird, springing to l., with r. fore-paw raised; they have been gilt over, and one is covered with a white slip.

Length 3 in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. *Naukratis II.*, pl. 16, fig. 9. Legs of all but one injured. Backs flat.

569. **Two Gryphons,** as the last, but to r. and with head of lion; the larger has remains of white slip and gilding.

Length $1\frac{3}{8}$ in. and $2\frac{1}{2}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. *Naukratis II.*, pl. 16, fig. 8. Legs injured, also head of smaller one.

570. **Rosette,** of eight double petals; the central boss is yellow, the inner petals white, and the outer ones blue on a white slip.

Diam. $4\frac{1}{4}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. *Naukratis II.*, pl. 16, fig. 14. Back flat; two holes for suspension.

571. **Rosette,** of thirteen outer and eight inner petals, with plain rim; the centre is yellow, the inner petals gilt, the outer petals yellow, and the rim yellow on a white slip.

Diam. $1\frac{1}{2}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. *Naukratis II.*, pl. 16, fig. 12.

C 572. **Rosette,** as the last, but no outer ring of petals; coloured yellow.

Diam. $1\frac{1}{16}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 18 . Indistinct.

C 573. **Goddess** (?) **on Horseback,** in relief, on a high moulded plinth; the horse gallops to r. The body is turned round to the front, and r. leg doubled up; she wears a short chiton. Her head and r. hand are broken off, but on the analogy of C 610 she appears to have held aloft a triangular lyre in the l. hand and a palm-branch in r. The fore-part of the horse projects beyond the background on the r.

Ht. $8\frac{5}{8}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. Head and right hand of goddess lost; remains of white slip and colouring. Back not worked, with hole; hollow underneath. Dark red clay. Cf. C 610 throughout.

C 574. **Aphroditè**; hieratic and Orientalising type. Her feet are close together on a plinth, and her hands are placed on her thighs; the pubes is indicated. She wears a wig,[1] arranged in heavy stippled masses of hair over the forehead, and a bunch of curls on either side with a stippled band across it; three plaits hang down each shoulder. This is surmounted by a high *calathos* with undulating upper edge, on which are the solar disc and horns of Hathor in relief. Below the headdress is a green veil with long lappets falling down the arms; otherwise the figure is nude.

Ht. 15 in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. Cf. *Annual of British School at Athens*, 1898–1899, p. 97. Right breast and right half of *calathos* broken away. Back not worked; hollow throughout. The figure is of a hieratic type, and characteristic of the fusion of Greek and Egyptian ideas in the Hellenistic period.

Fig. 49 = C 575.

C 575. **Aphroditè,** as the last. She wears circular earrings and long chiton with *apoptygma* (?), the front of which is raised to the navel, leaving the legs and pubes exposed, and kept in position by the hands on the thighs; hair as last, parted and waved over the forehead, with a vertical plait up the middle, and encircled with a fillet to which two dotted discs are attached. Veil as in the last example, surmounted by a high *calathos* with plain arched top, on which are the feathers of Bes and the solar disc between the horns of Hathor, in relief.

Ht. $14\frac{1}{2}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. Broken across at neck. Back not worked, except for indications of the folds of the chiton, with hole. Hollow at top and bottom.

[1] Probably intended to represent a wig similar to that exhibited in the Third Egyptian Room.

C 576. **Aphroditè,** as before. She stands on a high plinth, with r. leg bent, looking down to her r.; in r. hand she holds up an *aryballos*, and in l. a large palm-branch. She wears a wig as C 574–575, in stippled masses crossed by a broad fillet, and on it has been a *calathos;* the upper part of her body is bare, and round the lower limbs is a himation, the folds of which pass over l. shoulder, and are caught up over her l. arm. At her r. side is a tall wine-amphora on a stand, with cross-bar supported by a row of *uraei.* The hair has been coloured pink; elsewhere are traces of pink and yellow colour.

Ht. 12⅝ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. Much injured; hole out of middle; head-dress broken off. Back not worked, with hole; hollow underneath.

C 577. **Aphroditè,** as before; hair, veil, and chiton as C 575. The figure is covered with a coarse white slip; the hair over the forehead and chiton are pink, the hair on the top of the head and over the temples yellow, and the fillet blue.

Ht. 9⅛ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Head-dress broken away. Back flat; hollow throughout.

C 578. **Aphroditè**; type as before, but on a much smaller scale. She is nude, with tresses of hair falling on the shoulders and a head-dress with long lappets, on which is an acanthus pattern.

Ht. 3⅛ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Feet lost; very indistinct. Back modelled; cast solid. Red gritty clay; no colours or slip.

C 579. **Torso of Aphroditè,** nude, with hands placed by sides; the hair falls on the shoulders in curls in front and in straight parallel tresses behind; she wears a necklace with pendant in the form of a crescent.

Ht. 3⅛ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Back modelled. Coarse greyish clay; cast solid.

C 580. **Isis with the Infant Horus.** She stands with r. leg bent and r. hand raised to her shoulder; on her l. arm is Horus, with body thrown back and legs drawn up, wearing two cross-belts. Isis has her hair parted and waved, with curls falling on the shoulders; over the back of her head is a veil, and she wears a long chiton fastened in the *nodus Isiacus* between the breasts.

Ht. 6 in. (without plinth). From Naucratis. Presented by the Egypt Exploration Fund, 1888. *Annual of British School at Athens*, 1898–1899, p. 89. Head and arms of Horus lost; feet of Isis and plinth restored. Back not modelled, with hole; hollow underneath.

C 581. **Isis with the Infant Horus,** as the last. High plinth; Horus looks to the front, and his head is covered with a hood (?).

Ht. 6⅛ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. Upper part of Isis, right arm and left hand of Horus lost. Back not worked; hollow underneath.

C 582. **Harpocrates,** upper part of. His face is infantile and chubby, with curls falling round it, and his l. fore-finger is placed on his mouth; round his head are a thick stippled wreath, bound round the middle, and a row of acanthus leaves (?) surmounted by the crowns of the North and South; over his r. shoulder is drapery.

Ht. 3¼ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Cf. *Annual of British School at Athens*, 1898–1899, pp. 92, 93. Right arm and body from breast lost. Back not modelled; hollow.

C 583. **Head of Harpocrates.** The hair is thick and stippled, curly at the back; round it is a thick stippled wreath, and on the head are the crowns of the North and South, with a projection each side. The fore-finger has been placed on the mouth; on the r. side a lock of hair is broken away. All except the face is coloured yellow.

Ht. 2½ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. Cf. *Annual of British School at Athens*, 1898–1899, p. 93. Left side injured. Modelled in the round.

C 584. **Harpocrates,** upper part of, to waist. His head is inclined to his r., and in l. hand he holds a large jar under his arm, into which he inserts his r.; he wears the crowns of the North and South, with projections on either side, and round his r. arm is wrapped a chlamys; a thick lock of hair hangs on the r. side of his face. Perhaps part of a larger group.

Ht. 4⅜ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Cf. *Annual of British School at Athens*, 1898–9, pp. 92, 93. Indistinct. Back not modelled; part broken away.

C 585. **Plaque,** with figure of **Aphroditè** in relief, as far as the thighs. Her legs are placed together, and her hands by her sides, and she has large breasts, small waist, and deep navel; she is nude, and her hair is drawn straight back all round in parallel tresses, with a fillet over the forehead.

Ht. 3⅜ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. Lower part of plaque lost. Coarse style, under Egyptian influence. The type is derived from a primitive one, of which B 327 is an example; see also *Naukratis I.*, pl. 19, fig. 2, and *Annual of British School at Athens*, 1898–99, pl. 14, figs. 1, 2, p. 82.

C 586. **Egyptian Figure,** upper part of, to waist. The hands hold some object to the breast; the stomach protrudes, and the hair is brushed straight back in parallel tresses; the head is very flat.

Ht. 4¼ in. From Naucratis (Temple of Hera). Presented by the Egypt Exploration Fund, 1888. Back flat; hollow. Light red clay.

C 587. **Heracles,** on a high base. He stands with l. leg bent and r. hand resting on his club; over the l. arm is the lion's skin (?); he has a curly beard, which is painted black, and the whole figure is covered with a pink slip.

Ht. 12⅝ in. From the Fayûm. Presented by H. M. Kennard, Esq., 1888. In very bad condition; top of head injured, and left fore-arm wanting; discoloured by fire. Part of a mummy-cloth adheres to the back and base.

} 588. **Egyptian Head,** wearing the crowns of the North and South, and the head-dress known as the *klaft* underneath; round the lower crown is a broad purple band; the ears are also purple.

Ht. 3 in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. Top of crown broken off. Back not modelled; hollow.

} 589. **Bust of Helios** to the front, with rays round head, in low relief on a circular disc surrounded by bull's horns, with a spreading base below. The face is coloured pink, the rays black on a ground of blue (on white slip), the disc black, the rim and a patch below the breast yellow.

Ht. 3¼ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Lower part much injured, and tips of horns broken away. Back flat.

} 590. **Crouching Female Figure,** about to bring forth. She squats with legs drawn up each side and hands raised, in the l. a pot; she is nude, and has large breasts, and the *pudenda* are indicated. Her hair is arranged in a thick stippled mass over the forehead, with two thick top-knots, and curls falling over the shoulders; her features are obliterated.

Ht. 4⅛ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Right foot broken off. Back not worked, with hole. For the type cf. *Annual of British School at Athens*, 1898–1899, p. 85, and *Ann. dell' Inst.* 1843, pl. E, p. 80 ff., where a similar figure on a pig is identified as Iambè or Baubo, with reference to the Eleusinian mysteries and *Hymn. Hom.* v. 202.

} 591. **Grotesque Figure of Child,** seated with r. knee drawn up, against the l. leg of a woman (only the calf of the leg remaining); his l. hand is visible on the l. side of his neck; he has very fat limbs.

Ht. 3 in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. Indistinct. Back hollowed out.

} 592. **Bes.** He stands on a flat plinth with knees bent and hands on thighs; his hair falls in a spiral curl (*κέρας*) each side, and he has a long moustache and straggly beard in separate curls; he wears a moulded *calathos* (*?*) and lion's skin, the head and fore-paws of which hang on his breast.

Ht. 6¾ in. Alexandria, 1888. Bright red glaze all over the figure; back modelled but flat; hollow underneath.

} 593. **Bes,** squatting on a lotos-capital, with hands placed on his legs which are drawn up; he wears a high triple crown of feathers. The figure has been coloured red on a white slip, and on the l. side are traces of blue.

Ht. 3⅜ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. Very indistinct; back not worked, except head-dress; hollow underneath. Cf. *Annual of British School at Athens*, 1898–1899, p. 95.

Fig. 50 = C 593.

C 594. **Bes,** as the last; no colours; lotos-leaves not indicated.

Ht. 2⅜ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Very indistinct; back not worked; hollow underneath.

C 595. **Head of Canephoros,** a young girl, with hair parted and waved, surmounted by a lofty wicker basket (*κανοῦν*), horizontally ribbed; the r. hand remains supporting the basket.

Ht. 2⅛ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Hollow; back not modelled.

C 596. **Aphroditè and Eros,** on a plinth. Eros stands on the l., with l. leg bent and r. hand on hip, his l. hand placed on Aphroditè's l. shoulder and his head inclined towards her; he has large wings and his hair is arranged in a top-knot over the forehead and drawn down on either side in a thick stippled mass, like a woman's. Aphroditè stands in a similar attitude, but with l. hand on hip and r. behind Eros' back; her hair is parted and waved, and she wears a low *calathos*, shoes (?), long chiton, and himation round lower limbs and over l. arm. The figures are covered with a white slip, and Eros' wings are blue; they are of the same height.

Ht. 9⅛ in. From Naucratis; found in a tomb. Presented by the Egypt Exploration Fund, 1888. *Naukratis II.*, pl. 16, fig. 18; *Annual of British School at Athens*, 1898–1899, pp. 81, 82. Much injured; front between figures and most of back broken away. Back not worked; hollow plinth, restored behind. Cf. for the type, Stephani, *Compte-Rendu*, 1873, Atlas, pl. 1, fig. 2, apparently from the same mould.

C 597. **Seated Woman,** on a rock, with l. foot extended, and head fallen over r. shoulder; her hair is parted and waved, with a veil over the back; she wears a long chiton, and is wrapped in a himation which covers the r. arm, a fold being twisted up over the l. arm, which rests on her lap.

Ht. 4⅝ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Lower part broken away; remains of white slip. Back slightly modelled, with hole. The type is that of a Tanagra figure.

C 598. **Woman Suckling Child.** She stands with l. leg bent, holding the child in her l. arm, and holds her l. nipple with r. hand to assist the child to suck; she wears long chiton and himation over shoulders, reaching to knees, in a fold of which her r. arm is slung, another fold being caught up over l. arm.

Ht. 4¾ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Head and feet of woman lost, and face of child obliterated; remains of white slip. Back not worked; hollow. Light red clay.

C 599. **Female Figure,** part of. The body is curved as if she was moving to her l.; she wears a himation with black border, which sweeps in curves from l. to r.; a r. hand appears on her r. shoulder.

Ht. 4⅜ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Head and arms lost; back all cut away.

600. **Young Satyr carrying Boy Dionysos.** The Satyr stands with head thrown back, holding up a bunch of grapes in r. hand, the l. arm supporting Dionysos, who stretches his r. hand to the Satyr's head ; the Satyr has rough erect hair and a garment is twisted round his loins. Dionysos' l. hand rests on his thigh ; on the Satyr are traces of red colour.

Ht. 4⅛ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. *Naukratis II.*, pl. 15, fig. 11. Lower part lost, also head of Dionysos ; both figures very indistinct, especially Dionysos. Back not worked. The attitude of the Satyr recalls the Hermes of Praxiteles ; cf. C 406.

601. **Hydrophoros,** upper part of, from waist. With r. hand she supports a jar on her head ; her hair is parted and waved, and she wears a fillet and girt chiton with a V-shaped opening at the breast.

Ht. 2⅛ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Cf. *Annual of British School at Athens*, 1898–1899, p. 84. Left arm lost ; indistinct ; injured by fire. Back not modelled ; hollow.

602. **Boy with Lyre,** on a plinth of two steps. In r. hand he holds a *chelys* at his side, and with l. he holds up a fold of his drapery ; his hair is brushed straight back, and he wears a himation over l. shoulder covering the l. arm, and shoes. The figure is covered with a white slip ; the face and body are pink, the hair and lips red, and the *chelys* yellow with red top-bar ; the top of the plinth is blue.

Ht. 5 in. From Naucratis ; found in a tomb. Presented by the Egypt Exploration Fund, 1888. *Naukratis II.*, pl. 16, fig. 16. Right side of head injured. Back modelled ; hollow underneath.

603. **Boy** leaning on an elliptical shield, with head to l. and body to front, r. hand on hip, and l. leg crossed over r. ; his hair falls in curls on either side of the face, and he wears a chiton girt round the waist and reaching to the knees, and a chlamys over l. arm.

Ht. 4¾ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. Both feet wanting. Back not worked, with hole ; hollow underneath.

604. **Slave** (P), on a high semi-circular plinth. He moves forward with legs slightly bent, looking upwards ; over l. shoulder he carries a semi-circular wicker basket. He is beardless, with large ears ; he wears an *exomis* leaving the r. shoulder bare, and under-garment, and a thick lock of hair falls on the r. shoulder. The legs are those of a dwarf.

Ht. 6⅛ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. See *Annual of British School at Athens*, 1898–1899, p. 93, where it is suggested that Harpocrates is intended. Right arm broken off ; indistinct. Back not modelled ; hollow underneath.

605. **Grotesque Figure,** upper part of, from waist. His r. hand is placed on his cheek and in l. he holds a pitcher on l. shoulder ; he has a snub nose, flat forehead, and large chin, and wears a conical cap, and drapery twisted round the body.

Ht. 2½ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. Cf. *Annual of British School at Athens*, 1898–1899, p. 93. Indistinct ; traces of white slip. Back partly modelled ; hollow underneath. Coarse clay.

C 606. **Part of Draped Male Figure,** resembling the large figures of late date found at Poli and Salamis, Cyprus (A 401–404, 439); from the waist to the thighs only remaining. A himation is twisted round the waist and falls in folds over the l. arm which has been extended.

Ht. 6 in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Rough late work. Hollowed out at back; thick walls.

C 607. **Warrior** on a low seat on a plinth. He looks to his r., and his l. hand is placed on his knees; on his l. arm is a circular shield. He wears a conical cap with a pink band round the brim, and is muffled in drapery which covers his arms and is held together in front with r. hand; he has a snub nose and pointed chin, and his hair is arranged in a neat row of curls over the forehead. The nude parts are painted flesh-colour; over the whole are remains of a white slip.

Ht. $5\frac{1}{8}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. Broken in two vertically. Modelled in the round; hole at back, and hollow underneath.

C 608. **Bes as Warrior,** moving to his l. with head to l. and body to front; in r. hand he brandishes a short sword above his head, and on the l. arm is an oval shield. His hair is arranged in a spiral curl on either side of the face, and he wears a short girt chiton; he has a snub nose and thick lips, and moustache; on either side of the mouth is a row of loops, indicating the hair of the beard.

Ht. $4\frac{3}{4}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. Cf. *Annual of British School at Athens*, 1898–1899, p. 95. Top and lower part of figure lost. Back not worked, with hole.

Fig. 51 = C 610.

C 609. **Bes carrying Horus** (?). Bes moves to his l., with body and face to front; in r. hand he holds an *alabastron* at his side, and in l. he holds a stiff figure like an idol, probably intended for Horus, with hands placed by sides, wearing short chiton. Bes has a snub nose and thick lips, and long phallos; he wears a short girt chiton; below the figure is a plinth.

Ht. 5 in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. Right leg broken away, also top of head and part of plinth, and head of Horus. Back not worked, with hole.

C 610. **Goddess** (?) riding on horseback to r., holding a triangular lyre, which she supports with l. hand on the horse's head; her body is turned to the front, and she is seated sideways with legs to l., looking round to her r.; in r. hand she holds up a palm-branch. Her hair is parted and arranged in thick stippled masses as C 574 ff., crossed by a fillet, with a curl falling on each shoulder; she

wears a head-dress surmounted by the solar disc, horns, and ostrich-feathers, a close-fitting chiton, and himation hanging at back over both arms and round lower limbs. Below the horse's fore-legs is visible part of the figure of Bes, lying to r. with face to front, playing on the double flute; on his head is the lunar disc (?). The figure has been painted pink on a coarse white slip, and the horse brick-red.

Ht. 10⅜ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. Legs of goddess and hinder part and left fore-leg of horse lost. Back not worked, with hole; hollow underneath.

C 611. **Fragment of Shield** (P), with relief on exterior of a youth to r., looking to r. and holding up a purse (?) in l. hand; he wears a himation passing from l. shoulder obliquely under r. arm, the edge held up with r. hand. The shield has been oval in form, like that carried by Bes in C 608; a raised line passes from top to bottom, spreading in the centre into an oval boss. The surface of the remaining part is convex, and concave at the back except for a hollow convex projection down the middle, bulging towards the top, which appears to be part of the handle of the shield.

Ht. 4 in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. Part of youth's right arm lost. Hole pierced in upper part (but not through to the back). Red clay.

C 612. **Waggon** (*ἁπήνη*) with hood or tilt, on a plinth, drawn by four horses to r., and turned partly to the front. Within the hood is seated on a chair a woman draped with veil over back of head and hands on knees. The waggon has four small wheels, and the tilt is covered with patterns of intersecting lines, apparently representing wicker-work; in it at the back is a window with cross-bars, and round the lower part a band of *uraei*.

Ht. 4¼ in. Alexandria, 1890. *Journ. Hell. Stud.* xvii. (1897), p. 88. Lower part injured. Remains of white slip; dark red clay. Modelled in the round. Cf. for the waggon, a gem recently acquired by the British Museum.

C 613. **Eros** (P) **riding on a Goose or Swan.** He rides to r., with hands on the bird's neck; drapery falls from his l. shoulder on to its back; against its legs is a background.

Ht. 3⅞ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Cf. *Annual of British School at Athens*, 1898–1899, p. 93. Both heads broken off; right arm and leg of Eros injured. Back not worked; hollow underneath.

C 614. **Apis-Bull in Shrine.** The shrine has a plain pediment, supported by two columns; the bull is in relief to r., with face to front and a disc between his horns.

Ht. 2⅞ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Lower part broken away; remains of white slip. Back not worked; hollow underneath.

C 615. **Plaque,** upper part of, with relief of a female deity (**Aphroditè** P) in a shrine. The shrine has a flat heavy pediment with moulded edges; the figure is to front, with arms by sides, and is nude, with full breasts and thick hair falling in a mass on either side, treated in the Egyptian fashion. On either

side is a figure of **Bes,** forming a columnar support to the pediment; these squat with hands on knees, and are of the usual type, with grotesque features and bearded; on their heads are high *calathi*, forming the upper part of the columns.

Fig. 52 = C 615.

Ht. $2\frac{1}{2}$ in. Width 3 in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Lower part now restored from a complete example in the Fourth Egyptian Room, shewing lions below the figures of Bes.

C 616. **Sphinx** of Greek type, seated on a plinth, with hind-legs doubled up, and large breasts; behind the l. rises a wing, mostly broken off. The right side of the Sphinx is not worked, shewing that she was meant to be seen from the l. only.

Ht. $2\frac{3}{4}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. *Naukratis II.*, pl. 15, fig. 9. Head lost; traces of white slip.

C 617. **Fragment of Group of Negro Wrestlers,** the one having his arms locked round the neck of the other, whose face has been preserved; the latter's l. arm is thrown up round the back of his opponent, whose head and body from the waist downwards are wanting.

Ht. $1\frac{5}{8}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. Hollow above and below.

C 618. **Female Head,** upturned to her r.; hair parted and richly waved, tied in a bow on the top, in front of which is a *sphendonè*, and knotted at the nape of the neck.

Ht. $2\frac{3}{4}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. *Naukratis I.*, pl. 15, fig. 2. Good style.

C 619. **Male head,** beardless, somewhat Aethiopian in type: along the top of the head and over the forehead are straight vertical curls, with a fillet across them.

Ht. $2\frac{1}{4}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Back cut away vertically; indistinct.

C 620. **Male Head** (a portrait?), bearded, with short nose and straight smooth hair; the back of the head projects strongly.

Ht. $1\frac{1}{2}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886.

C 621. **Head of Negro,** with straight smooth hair; remains of red colour on white slip.

Ht. $1\frac{5}{8}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. *Naukratis I.*, pl. 15, fig. 13. Hollow.

C 622. **Grotesque Head of Negro,** bald and beardless, with long nose, thick lips, high cheek-bones, and large ears; the head is flat and projects at the back. The face has been coloured pink, the eyes black.

Ht. 1⅝ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. *Naukratis II.*, pl. 15, fig. 3.

C 623. **Grotesque Head,** bald and beardless, with an expression of pain; flat forehead, broad nose, heavy eyebrows, thick lips, and large ears.

Ht. 1½ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. *Naukratis I.*, pl. 15, fig. 9. Cf. *Annual of British School at Athens*, 1898–99, p. 95.

C 624. **Male Head,** beardless. The hair is smooth, with a lock falling over the forehead; round it is a fillet with an upright piece in the middle. Traces of pink colour on white slip.

Ht. 1⅜ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886.

C 625. **Grotesque Head,** bald, with laughing face, receding forehead, high cheek-bones, and thick negro-like lips.

Ht. 1⅜ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886.

C 626. **Grotesque Head,** as the last; straight nose and open mouth shewing tongue; forehead not so flat.

Ht. 1 in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. *Naukratis I.*, pl. 15, fig. 10.

C 627. **Head of Comic Actor,** with mask. He has a wig of thick curly hair, projecting eyebrows, large eyes, and wide open mouth.

Ht. 1½ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. *Naukratis I.*, pl. 15, fig. 15. Back hardly worked; solid.

C 628. **Model of Dagger,** fragmentary, only the handle remaining; it has a knob at the top and on either side a lion's or panther's head looking outwards.

Ht. 3⅛ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Sheath wanting; hollowed out.

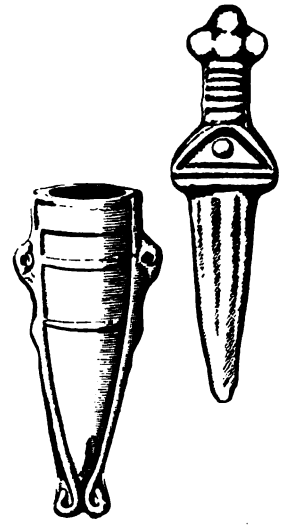

Fig. 53 = C 629.

C 629. **Model of Dagger** in sheath, which is separable. The dagger has a ribbed handle with trefoil head and triangular moulded top to blade; the sheath has a small ring for suspension on either side and ends in a double loop.

Ht. of dagger, 4⅛ in.; of sheath, 3¼ in.; of the sheathed dagger, 5¼ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886.

C 630. **Model of Dagger,** as C 628; trefoil head as C 629; top of sheath ornamented.

Ht. 5¼ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Lower part broken off; indistinct. Back slightly modelled.

C 631. **Model of Dagger,** as last; on top of sheath, a panel with rosette in relief.

Ht, $5\frac{7}{8}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. End broken off; repaired. Back slightly modelled.

C 632. **Model of Dagger** in sheath, as C 629, but not separable; handle ribbed and surmounted with triple knob; on top of blade, triangular panel with stud in centre; has been covered with a white slip.

Ht. $3\frac{1}{2}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. Red clay; solid.

C 633. **Female Head.** The hair is parted and waved, and falls in a mass on the r. side; she wears a *stephanè* and earrings, and there are indications of a necklace.

Ht. $3\frac{1}{4}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Remains of white slip. Back not worked.

C 634. **Female Head,** of Tanagra type; hair parted and waved and drawn into a flat coil at the back, the waves indicated by deep stippling; in the ears are earrings. The hair is coloured red and the earrings have been gilt; traces of white slip.

Ht. 1 in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Good style. Solid.

C 635. **Head of Woman** from a vase (?), of which it has formed the mouth, unless the cylindrical open top is intended to represent a *calathos*. Smiling face; hair arranged in parallel curls all round (in quasi-Assyrian fashion), with *ampyx* over the forehead. The whole is covered with a buff slip, the *ampyx* is red, and the hair dark red. On the r. side is a projecting object broken off.

Ht. $1\frac{1}{2}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Hollow all through.

C 636. **Female Mask.** The hair is parted and waved and gathered in a cluster over the forehead, with *stephanè* below, and falls in tresses down the neck; she has earrings, and there are indications of a necklace.

Ht. $2\frac{3}{8}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Remains of white slip on face and *stephanè*. Back slightly hollowed out.

C 637. **Upper Part of Satyr,** bald and bearded; his head is inclined to his r., and looks upwards, and his r. arm is extended, with a skin or drapery wrapped round it.

Ht. $1\frac{5}{8}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Traces of white slip. Flat; back partly hollowed out.

C 638. **Satyric Mask,** with straight moustache and beard, wrinkled face and nose, and open mouth; the hair is rough and erect as on the braziers, C 879 ff.

Ht. $3\frac{3}{8}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Thick; hollow behind.

C 639. **Head of Apis-Bull,** surmounted by solar disc and two horns; above is a crown of feathers (?).

Ht. 3¼ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. Broken away at neck; back flat.

C 640. **Head of Comic Actor** with mask; hair brushed back, projecting eyebrows, wrinkled forehead, and wide mouth to mask.

Ht. 2 in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Broken; remains of white slip.

C 641. **Comic Mask.** Bearded; wide mouth pierced through; face very much wrinkled and features strongly marked. The flesh is coloured orange, the lips and eyelids red, the eyeballs stone-colour.

Ht. 2⅞ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. *Naukratis I.*, pl. 15, fig. 14. Left side broken. Hollow at back; very thin.

C 642. **Grotesque Mask,** representing a negro (?), with short straight beard, thick lips, flat nose, receding forehead, heavy eyebrows, and large flapping ears; has been painted pink all over.

Ht. 2¼ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Has been modelled in the round; back broken away.

C 643. **Grotesque Mask,** with negro-like features, apparently feminine, surrounded by a thick wreath or hair arranged in radiating fashion.

Ht. 2¼ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886.

C 644. **Part of Grotesque Mask,** consisting of the left side of the face. The hair is brushed straight away from the face all round; wrinkled nose and shaggy eyebrows; eyeballs and mouth pierced through.

Ht. 3⅛ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Flat; hole at side of face.

C 645. **Cock** to r., with l. leg advanced; space between legs filled in.

Ht. 5 in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Somewhat indistinct. Back not worked, with hole; hollow underneath.

C 646. **Grotesque Figure** of pregnant woman, very fat and coarse; her l. hand is placed on her hip, and in r. she holds up something. Her hair is parted and falls in straight locks each side, in the Egyptian manner; she wears a necklace, bracelets and armlets, and anklets, and has large pendulous breasts, wide hips, and a protruding stomach. Over her head is a sort of cap or folded coif, at the back of which are indicated coils of hair (?).

Ht. 5⅜ in. From the Fayûm. Presented by H. M. Kennard, Esq., 1888. Feet broken away. Back modelled. Dark red-brown clay.

C 647. **Comic Mask**, with wide mouth, snub nose, and wrinkled face. The hair is brushed back vertically; a thick stippled wreath is tied with a bow over the r. temple, and the head is covered with drapery which falls over on the r. side. The whole is coloured red, the eyes picked out with black.

Ht. 2 in. From the Fayûm, Egypt, 1890. Drapery broken away on either side. Hollow behind, and very thin; dark red clay.

C 648. **Plaque**, with relief of **Heracles slaying the Hydra**: Heracles to r. (seen from behind) brandishes his club in r. hand against the Hydra; the lion's skin hangs over his l. arm. The Hydra is fallen to r.; the upper part of the body, the eyes and tentacles are those of a cuttle-fish (cf. Gerhard, *Auserl. Vasenb.* ii. pl. 148), and seven heads are visible.

Ht. $2\frac{1}{4}$ in. Probably from Egypt. Presented by the Rev. G. J. Chester, 1890. Broken in two; lower corner on right side lost. Indistinct.

Fig. 54 = C 648.

2. THAPSUS AND CARTHAGE (C 681-696).

C 681. **Aphroditè**, on a high semi-circular plinth. She stands with l. leg bent, holding out a *tympanon* or disc in l. hand; her hair is arranged in vertical rows of curls over the forehead and down the sides of the face, and she wears a high head-dress ornamented with a square between two round bosses, with three projections above. She wears a necklace with five pendent *bullae*, bracelet on r. arm and armlet on l., anklets, and drapery behind her, caught up over the arms, the r. hand holding up the ends; the pubes is indicated by a triangular pattern. At the back of the neck are two long pendent projections, perhaps intended for thick locks of hair.

Ht. 11 in. From Thapsus. Presented by A. W. Franks, Esq., 1868; formerly in the Peter Street Museum, Manchester. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 33, No. 256. Late work, in imitation of an archaic Orientalising type; cf. for the style D 287. Back partly modelled, with hole; hollow underneath.

C 682. **Elderly Woman.** She stands on a plinth with l. leg slightly bent, holding a large flute in each hand against her body; her hair is arranged in a double knot over the forehead, and she wears long girt chiton, himation and shoes.

Ht. $7\frac{3}{4}$ in. From Thapsus. Presented by A. W. Franks, Esq., 1868; formerly in the Peter Street Museum, Manchester. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 34, No. 261. Indistinct; coarse style; back not worked, with hole; hollow underneath.

STATUETTES FROM NORTH AFRICA; GRAECO-ROMAN PERIOD.

C 683. **Seated Woman and Child.** The woman is seated on a plinth, with l. foot advanced, holding a triangular lyre on her r. knee, on which she plays with both hands; she wears a long sleeved chiton and himation over lower limbs. At her l. side stands the child, with l. leg and both arms bent, looking down, wearing long chiton and upper garment and Phrygian cap.

Ht. 4½ in. From Thapsus. Presented by A. W. Franks, Esq., 1868; formerly in the Peter Street Museum, Manchester. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 34, No. 263. Head of woman and top of lyre lost; injured by fire and indistinct; remains of white slip. Back slightly modelled; hollow underneath.

C 684. **Aphroditè.** She stands on a moulded plinth with r. leg bent and body inclined to her r., looking to her l.; her r. hand rests on a square column at her side. Her hair is parted and waved, and tied in a bow on the top, with a knot at the nape of the neck; with l. hand she holds up the edge of her himation, which covers her r. leg and falls over the column, with a fold twisted up under l. arm. PLATE X.

Ht. 9⅝ in. From Thapsus. Presented by A. W. Franks, Esq., 1868; formerly in the Peter Street Museum, Manchester. Bernoulli, *Aphrodite*, p. 281; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 32, No. 253. Injured by fire. Back modelled; hollow underneath.

C 685. **Aphroditè**; a rough imitation of the Cnidian type. She stands on an oval plinth, with l. leg bent and body inclined to her l., looking to her l. Her hair is parted and waved, and tied in a bow on the top; with l. hand she holds the end of a himation across her l. thigh as if to cover the pubes; it passes behind her and is held up in a twist in r. hand.

Ht. 7⅛ in. From Thapsus. Presented by A. W. Franks, Esq., 1868; formerly in the Peter Street Museum, Manchester. Bernoulli, *Aphrodite*, p. 271; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 33, No. 254. Discoloured by fire; coarse clay. Back not worked. Cf. for the type, Clarac, *Musée de Sculpt.* iv. pl. 606 B. fig. 1343 D.

C 686. **Youthful Dionysos** (P). He stands on a plinth with l. leg bent and body slightly curved, holding a bunch of grapes or edge of drapery in r. hand by his side; he wears a chlamys fastened with a brooch on r. shoulder and thrown over the l., visible on either side of the r. leg. At his l. side is a stem of a tree on which his l. elbow rests; on the stem is a branch of ivy.

Ht. 7⅛ in. From Thapsus. Presented by A. W. Franks, Esq., 1868; formerly in the Peter Street Museum, Manchester. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 33, No. 259. Head and left fore-arm lost; much injured and in very bad condition. Back modelled; hollow underneath.

C 687. **Dionysos, Ariadnè, and Aegipan,** on a plinth. Ariadnè on the l. stands with l. leg bent, looking to her l.; her hair is parted and waved, with a knot at the back and a tress falling over r. shoulder, which she holds with r. hand; she wears a *stephanè* and himation round lower limbs, the edge of which she holds in l. Dionysos in the middle stands with l. leg bent and body inclined over to his l.; his r. hand is placed on his head and l. on the shoulder of Aegipan, who looks up at him. He is beardless and his hair is parted and waved, with a knot PLATE X.

at the back and a tress falling on the r. side of the neck; he wears a himation twisted round lower limbs, the end caught up over l. shoulder; in l. hand he holds a bunch of grapes. Aegipan has goat's horns, ears, and legs, and a crook in l. hand. The hair of Dionysos and Ariadnè has been coloured red.

Ht. 10¼ in. From Thapsus. Presented by A. W. Franks, Esq., 1868; formerly in the Peter Street Museum, Manchester. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 33, No. 257. Injured by fire; indistinct, and in bad condition. Back not worked, with hole; hollow underneath.

C 688. **Dionysos and Ariadnè,** on a plinth. Ariadnè stands on Dionysos' r. with l. leg bent and l. hand behind his back; her hair is parted and waved, and she wears a *stephanè* and himation twisted round lower limbs, the end of which she holds up with r. hand over her shoulder, Dionysos stands with l. leg bent, looking slightly to his r.; his r. hand is placed behind Ariadnè's back, and in l. is a *thyrsos*. His hair is parted and he is beardless; he wears an *ampyx* or wreath with a palmette on either side, and round his lower limbs is drapery.

Ht. 6½ in. From Thapsus. Presented by A. W. Franks, Esq., 1868; formerly in the Peter Street Museum, Manchester. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 33, No. 258. Indistinct; remains of white slip. Back not worked, with hole; hollow underneath.

C 689. **Aegipan,** seated sideways on a panther, on a plinth, with background; he looks down, and places r. hand on his head, and l. on the panther's back; his legs hang over its r. side, with knees drawn up. He is bearded, with goat's legs and horns erect and close together over the forehead; over his l. shoulder is drapery, which falls over his l. leg. The panther moves to r., with head to its r. and open mouth; round its neck is a wreath.

Ht. 5⅜ in. From Thapsus. Presented by A. W. Franks, Esq., 1868; formerly in the Peter Street Museum, Manchester. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 34, No. 260. Injured by fire; right end of background broken away and panther's left fore-leg wanting. Back of panther flat, with hole; figure of Aegipan modelled in the round; hollow underneath.

C 690. **Eros on Dolphin.** He is seated sideways on its r. side, holding on to its tail with r. hand, and holding up a piece of drapery with l.; his l. leg is drawn up as if to prevent his slipping off; his hair is arranged in curls about his face, and his wings are spread. The dolphin is to r., with tail erect.

Ht. 5 in. From Thapsus. Presented by A. W. Franks, Esq., 1868; formerly in the Peter Street Museum, Manchester. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 34, No. 262. Back not worked, with hole; hollow underneath. Very late and inferior workmanship.

C 691. **Pair of Gladiators Fighting,** in relief, on a plinth. The one on the l. advances with short sword in r. hand and l. extended; he is beardless, with straight thick hair (as that of barbarians is usually rendered in ancient art), and wears a loin-cloth fastened with a broad belt, and a guard[1] on l. arm. Against

[1] See *Brit. Mus. Cat. of Bronzes*, under No. 1605.

the l. side of his face are remains of some object. Of the other, who advances to meet him, only the lower part remains; he wears a loin-cloth as the first, and high boot on r. leg, and carries an oblong shield.

Ht. 6¼ in. From Thapsus. Presented by A. W. Franks, Esq., 1868; formerly in the Peter Street Museum, Manchester. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 34, No. 264. Injured by fire; head of gladiator on left repaired. Back flat, with hole, partly broken away; hollow underneath.

C 692. **Bust of Imperial Lady,** of the latter half of the second century. The hair is arranged in crinkly waves in front, and wound round in a spiral coil at the back, as worn by Crispina and Lucilla; on the bust is drapery.

Ht. 6⅛ in. From Thapsus. Presented by A. W. Franks, Esq., 1868; formerly in the Peter Street Museum, Manchester. Indistinct; back flat, except head, with hole; hollow underneath.

C 693. **Part of Seated Woman,** with child on knees, also seated to the front. The woman wears a necklace with *bulla* and himation with two bands of studs down the front; her hands are placed on her knees. The child's hands are also placed on his knees, and he wears a himation; his eyes are pierced. Behind the figure the back of a chair is indicated, forming a rectangular frame-work with arched top.

Ht. 2¼ in. Excavated by the Rev. N. Davis at Carthage; acquired 1857. Head of woman and legs from knees lost.

C 694. **Fortune** seated, looking to her l.; with both hands she holds a steering-oar leaning against her r. shoulder. Her hair is parted and waved, and arranged in a high ὄγκος, rising to a point over the forehead; she wears shoes, long chiton, and himation. On either side of her stands a small draped figure to the front, with veiled head; below the three figures is a plinth, with a projecting ledge in the middle. The figures are covered with a white slip, much worn; the plinth is yellow, and the hair of Fortune and the edges of her drapery are black.

Ht. 6 in. Excavated at Carthage in 1835–6 by Sir T. Reade, C.B., H.M. Consul-General at Tunis; acquired 1850. Very indistinct; rough work. Back not modelled, with hole; hollow underneath.

C 695. **Bust of Woman.** The eyes are closed, the hair parted and waved, and she wears a wreath, earrings, long chiton and himation over the shoulders.

Ht. 5½ in. Excavated at Carthage in 1835–6 by Sir T. Reade, C.B., H.M. Consul-General at Tunis; acquired 1850. Back of head and neck restored; wreath injured; remains of white slip. Hole in back; moulded base. Rough work of Roman period.

C 696. **Askos in the form of a Cock,** with handle and plain mouth on the top, the beak forming a spout; feathers indicated throughout; on a circular plinth.

Ht. 5¼ in. Excavated at Carthage in 1835–6 by Sir T. Reade, C.B., H.M. Consul-General at Tunis; acquired 1850. Very rough work.

3. CYRENAICA (C 701–859).

C 701. **Seated Goddess.** She holds a *phialè* on her lap in r. hand, and with her l. draws forward the edge of her veil, which falls over her shoulders; she wears a low *calathos* and long chiton. The seat has a back and a projecting ledge for the feet, and has been painted red.

Ht. 4¼ in. Cyrenaica, Dennis, 1866. Indistinct; traces of white slip. Back not worked; hollow underneath. Archaistic in style.

C 702. **Woman Playing Lyre,** in quasi-relief. She is seated to r. on a *diphros*, holding a *kithara* in l. hand and playing on it with r., her head turned to listen. Her hair is arranged in bunches on the temples, and she wears an *ampyx*, long girt chiton, and himation falling over her knees and forming at the back a canopy over her head and the lyre, constituting a background to the figure. The figure is covered with a white slip; the *diphros* has four feet in the form of lion's claws. PLATE XXXIV.

Ht. 4⅜ in. Cyrenaica, Dennis, 1868. Right side broken away; somewhat indistinct. Back not worked; hollow.

C 703. **Seated Goddess**; imitation of archaic hieratic type, but free in style. In l. hand she holds a *phialè* under her breast; with r. she draws forward the edge of her drapery. Her hair is parted and waved, and she wears earrings, shoes, long chiton, and himation veiling the back of the head and falling over the shoulders and lower limbs. The seat is not indicated. PLATE XXXV.

Ht. 8 in. Cyrenaica, Dennis, 1866. Back not modelled; large hole; hollow underneath. Good style.

C 704. **Seated Girl,** holding out a large ball in both hands. Her hair is drawn back from her face and gathered up to a point above the forehead; she wears shoes, long chiton, and himation falling over the knees. The eyes are indicated in black, the shoes are red, and round the neck is a band of dots between two lines, indicating either a necklace or the upper border of the chiton: there are also purple markings on the ball. The seat is in the form of a block, painted black.

Ht. 3 in. Cyrenaica (Benghazi), Dennis, 1867. Back flat, as if cut away; hole underneath. Face minutely executed, in the manner of the *νευρόσπαστα*; cf. for a similar figure, Heuzey, *Figurines ant. du Louvre*, pl. 40, fig. 5.

C 705. **Hera** (?). Hieratic and archaistic type. She stands on a plinth with feet parallel, and her hands hang down by her sides; her hair is parted and waved, and she wears a high *calathos*, round the upper part of which are six pear-shaped ornaments, veil falling on shoulders, and long chiton over which is a *diploïs* with *apoptygma*; a flap hangs down each side. The folds of the upper garment are not indicated.

Ht. 9⅝ in. Teucheira, Dennis, 1867. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 28, No. 214. Coarse work; back flat, with small circular hole; open underneath.

C 706. **Persephonè.** She stands on a circular plinth with r. foot advanced, holding a pig in both hands at her breast by the legs, its head to her l.; against her l. shoulder is a burning torch. Her hair is parted and richly waved, and on her head is a low hollow *calathos* ornamented with a band of rosettes, as in the Cypriote figures (A 241, etc.); she wears a long chiton and *diploïs* (?), shoes, and himation veiling her head and shoulders and gathered up over her arms.

Ht. 12 in. Cyrenaica, Crowe, 1861. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 27, No. 212. Repaired. Back not worked, with hole; hollow underneath. Slightly hieratic in style; for the type, cf. the archaic Camarina figures B 415, 416.

C 707. **Woman** to the front, moving to her l., and carrying in her extended r. hand a candelabrum, on the base of which is a volute in low relief. She wears a long girt chiton, and her drapery flies out behind her with the motion, leaving her r. leg bare.

Ht. 3⅞ in. Cyrenaica, Dennis, 1868. Head and feet of woman lost. Back not worked, with rectangular hole.

C 708. **Aphroditè Ourania** (?), upper part of, cut away below hips. Her hair is parted and waved, and she wears a low *calathos;* the body is nude.

Ht. 8½ in. Cyrenaica, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 28, No. 215. Arms cut away at elbows; pubes broken away; neck repaired. Red clay; surface glazed; traces of white slip. Back flat, with hole. Large style; cf. Heuzey, *Figurines antiques du Louvre*, pl. 40 *bis*, fig. 2.

C 709. **Grotesque Figure** of decrepit old woman, in sitting posture, with knees bent and r. foot advanced. She has short thick hair brushed back, large pendulous breasts, and grotesque features, with thick lips and prominent cheek-bones; she wears long chiton with *apoptygma.*

Ht. 6 in. From the Cyrenaica. Presented by A. W. Franks, Esq., 1868. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 99, No. 6. Arms and feet lost; broken away between the legs. Back modelled; hollow underneath; details sharply cut.

C 710. **Woman** seated on rock to r., with r. foot drawn back, body turned to the front and r. hand extended downwards, looking down to her r. Her hair is parted and waved and gathered in a knot at the back, and she wears shoes, and himation round lower limbs. The figure is covered with a coarse white slip.

Ht. 11¼ in. Benghazi, Werry, 1856. Left fore-arm lost; indistinct and in bad condition. Back not worked, with hole; hollow underneath.

C 711. **Seated Woman;** imitation of archaic type. Her hands are placed on her thighs; she is nude, with *stephanè* (?) round head; the seat has a high back projecting each side at the top, and a ledge for the feet.

Ht. 4⅜ in. Cyrenaica, Dennis, 1868. Very indistinct. Back not worked; hollow underneath.

C 712. **Dancing Girl,** on a plinth of three steps, poised on toes. Her drapery is drawn close over the l. leg, which is advanced, and floats in rich folds on either side, covering the l. hand placed on her hip.

Ht. 6¾ in. From Benghazi. Presented by G. Dennis, Esq., 1875. Head and right arm lost. Back not worked, with rectangular hole ; hollow underneath. Dark red clay.

C 713. **Hermaphrodite** (♀). He stands with feet together and l. hand on hip ; his hair is parted and arranged in a top-knot over the forehead ; he wears a himation over l. shoulder and back, floating behind and drawn forward with r. hand at his side, the body being exposed. Behind the shoulders is a flat projection, pierced through for attachment to something.

Ht. 4⅜ in. Benghazi, Werry, 1856. Very indistinct ; remains of white slip. Back not worked ; hollow underneath.

C 714. **Girl.** She stands on a flat plinth with l. leg bent ; her hair falls in a queue down the neck. She wears long girt chiton with *apoptygma,* over which is a cross-belt fastened with a stud in front ; with each hand she draws forward the lower edge of the *apoptygma.*

Ht. 6 in. Cyrenaica, Dennis, 1866. Head lost ; one corner of plinth broken. Back modelled, with hole. The drapery is well and carefully modelled, in the style of the fifth century ; the figure appears to be an imitation of Athenian terracotta figures of the best period.

C 715. **Girl Playing with Knucklebones** (*Ἀστραγαλίζουσα*). She squats on r. leg doubled under her, the l. leg bent up, looking down at her r. hand, which is open palm upwards, but no knucklebones are visible ; her hair is drawn back in parallel waves, and she wears earrings and long girt chiton.

Ht. 3½ in. Cyrenaica, Dennis, 1866. *Gazette Archéol.* ii. (1876), p. 95, note 3 ; Heydemann, *Knöchelspielerin,* p. 21, note 86 ; *Guide to 2nd Vase Room,* pt. 2 (1878), p. 28, No. 218. Feet, left arm, fingers of right hand, back of head, and most of left side and back lost. Good style, in imitation of Tanagra figures ; cf. for the subject, D 161.

C 716. **Woman Seated,** with arms extended in front. Her hair is drawn back in parallel puffs into a knot ; in l. hand she has held a lyre ; she wears earrings, long chiton, and himation over lower limbs. On the seat is a cushion. The figure is covered with a white slip and the hair is coloured red.

Ht. 5 in. Cyrenaica, Dennis, 1866. Upper part of body and legs of seat restored ; right foot broken off ; much repaired. Base of lyre remaining at left side. Back modelled ; hollow underneath. Imitation of Tanagra type.

C 717. **Nemesis** (♀) **with Swan.** She sits on a rock, with l. leg crossed over r., holding the swan in l. hand to her breast and looking down at it while she caresses it with the r.

Ht. 4⅜ in. Benghazi, Werry, 1856. Very indistinct ; remains of white slip. Back not worked ; hollow underneath. For the type, cf. C 28–29 from Athens.

C 718. **Girl with Tablet.** She is seated on a plinth with a folding writing-tablet on her knees, the flap of which falls over ; she leans forward with head down. Her hair is parted and waved ; she wears a high head-dress like a *calathos,* thick

stippled wreath, and long girt chiton. Her lips are coloured red, the chiton white with pink stripes, and the moulded legs of the seat are yellow; the figure is covered with a white slip.

Ht. 6⅜ in. Benghazi, Werry, 1856. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 28, No. 216. Restored. Back convex, with hole; hollow underneath. Cf. a very similar figure from Cyprus, A 430; also Furtwaengler, *Coll. Sabouroff*, ii. pl. 86.

C 719. **Ephedrismos.** A woman moving to l. with head down and r. foot advanced is about to carry on her back a bigger woman who places her hands on the arms of the first, and doubles r. knee under her l. arm, her l. foot just raised from the ground. The first-named has wavy hair drawn in parallel tresses to a knot at the back and long girt chiton; the other is also draped.

Ht. 4⅞ in. Benghazi, Dennis, 1867. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 28, No. 219. Head of bigger woman lost; traces of white slip. Back modelled; hollow underneath. This type was formerly associated with the *Catagusa* of Praxiteles (Pliny, *H.N.* xxxiv. 69); cf. Schöne, *Gr. Reliefs*, pl. 37, fig. 146, and Heuzey, *Figurines ant. du Louvre*, pl. 33.

C 720. **Two Girls,** side by side on a plinth; the one on the l. is slightly smaller than the other. The first-named stands with l. leg bent, wrapped in a himation with a fold hanging from l. shoulder, and her r. hand is placed on her hip; she wears earrings, shoes, long chiton, and a veil arranged in a flat square fold on the head, as C 301, etc. The other's hair is drawn back in parallel waves; she wears a wreath, earrings, shoes, long chiton, and himation round waist, the folds of which are held up over l. hand. The figures are covered with a white slip; the himation of the first has been coloured blue and there are traces of the same colour on the other's himation.

Ht. 5¼ in. Cyrenaica, 1851. Back not worked, with hole; hollow underneath.

C 721. **Girl Playing with Dog.** She stands on a plinth with r. leg bent and r. hand on hip, holding a leaf-shaped fan in l. against her shoulder. Her hair is gathered in a knot at the back under a cap, and she wears long chiton and himation covering her arms. The dog, apparently a spaniel, fawns on her r. leg.

Ht. 4¼ in. Benghazi, Dennis, 1867. Very indistinct; traces of white slip. Back not modelled, with hole; hollow underneath.

C 722. **Seilenos,** wrapped in great-coat (*paenula*), with a pointed hood covering his head; in front stand five diminutive figures side by side; the figures stand on a plinth.

Ht. 4½ in. From Benghazi. Presented by D. A. Cameron, Esq., 1892. Cf. D 357–358, and Heuzey, *Figurines ant. du Louvre*, pl. 56, fig. 4. Very indistinct; remains of white slip. Back not worked, with hole; hollow underneath. Heuzey (*op. cit.* p. 30) regards the type as representing Telesphoros or Priapos; cf. Wroth in *Journ. Hellen. Stud.* iii. p. 283 ff.

Fig. 55 = C 722.

C 723. **Boy** in back view with himation pulled up as far as waist; face turned to front; head and arms wrapped in himation.

Ht. 2½ in. Benghazi, Werry, 1856. Traces of white slip. Back modelled above; flat below, like a square column. Two independent moulds combined (?).

C 724. **Girl Washing Boy.** She stands on a moulded plinth on which is a basin, and holds in her r. hand a sponge which she uses on the head of the boy who stands at her l. side, bending forward to l. She wears a cap, long chiton, and himation; the boy is nude. PLATE XXXIV.

Ht. 2¾ in. Benghazi, Werry, 1856. Indistinct. Back modelled.

C 725. **Girl** moving to l., in quasi-relief, wrapped in a himation. Her l. foot is advanced, and l. hand placed on hip, and in r. she holds out a fold of drapery; her hair is plaited round the top of her head.

Ht. 3⅛ in. Cyrenaica, 1863. Surface scraped; remains of white slip. Back cut away.

C 726. **Erato** (?). She is seated on a rock, looking up, with r. foot thrust out, holding a *kithara* in l. hand (which is visible behind it), and a *plectrum* (?) in r. on her lap; her hair is gathered to a point over the forehead, and she wears shoes, long chiton, and himation over her legs. The figure is covered with a white slip; the hair is black.

Ht. 2⅞ in. Benghazi, Werry, 1856. Indistinct; injured by fire. Back not modelled; hollow underneath.

C 727. **Nikè.** She stands holding a *phialè* with both hands in front of her; she wears *stephanè* and long chiton with *apoptygma;* her wings are raised.

Ht. 3 in. Teucheira, Dennis, 1867. Wings broken; very indistinct; white slip worn. Back not worked.

C 728. **Nikè,** as the last, but more distinct; hair parted and waved; feathers indicated on r. wing.

Ht. 3⅛ in. Teucheira, Dennis, 1867. Wings broken; white slip much worn. Back not worked.

C 729. **Aphroditè and Eros,** in relief. Aphroditè stands to the front with r. arm raised and l. bent, and has been lifting up drapery behind her with the r. hand; she wears a long clinging chiton, and at her l. side is a tree-stump, on which hangs drapery. At her r. side is Eros, with wings erect and r. hand holding an object on his thigh, the l. holding the edge of the drapery behind Aphroditè.

Ht. 5⅞ in. Cyrenaica, Dennis, 1868. Head, right hand, and left fore-arm of Aphroditè and feet of Eros lost; the upper part of the relief is broken away, the lower part repaired. Back not worked; mostly cut away. Rough work.

C 730. **Eros with Dog.** He stands to the front on a moulded plinth, with r. leg crossed over l., leaning against a rock, on which his r. hand rests; in l. hand he holds an *aryballos.* His hair is arranged in a bunch on either side, and round it is a thick wreath; round his l. arm is a chlamys. Behind his legs is a dog, its head upturned against his r. thigh.

Ht. 5¼ in. Cyrenaica, Dennis, 1868. Indistinct; left wing much broken. Back flat, with hole; hollow underneath.

C 731. **Eros with Wine-jar.** He sits on a rock, looking down, with both hands placed on the mouth of a wine-amphora at his l. side; he wears a thick wreath, and his wings are spread.

Ht. 3⅛ in. Benghazi, Werry, 1856. Indistinct; traces of white slip. Back not worked, with hole; hollow underneath.

C 732. **Boy Playing Lyre.** He stands to the front with legs apart, on a plinth; he holds a lyre in l. hand and plays on it with r. He wears a white wreath or cap, and white chlamys over r. shoulder; his flesh is painted red, hair and eyes dark purple, and inside of chlamys blue. The top of the lyre is yellow, the frame white, and the centre black; the plinth is white with a red stripe, and between the boy's legs is a black background. The whole is covered with a white slip, including most of the back.

Ht. 4 in. Cyrenaica, Dennis, 1868. Right arm broken away. Back not modelled, with hole; hollow underneath.

C 733. **Boy Riding on Dog** to r. His body and face are turned to the front; his hands are placed on the dog's head, which is also turned to the front. He has curly hair, and wears a chlamys floating behind; the dog has a curly tail and a red collar. The figure of the boy is painted red, the dog white; below is a white plinth on which is a red stripe, and behind the dog's legs is a black background.

Ht. 3¾ in. Cyrenaica, Dennis, 1868. Back not modelled, with hole; hollow underneath. Cf. Heuzey, *Figurines ant. du Louvre*, pl. 52, fig. 6.

Fig. 56 = C 733.

C 734. **Eros Riding on Swan** to r., on a plinth. He is seated with both legs on its r. side and r. hand on thigh; the swan is standing still with wings closed and beak on its breast. He wears a wreath and chlamys over r. shoulder, and his r. wing is spread; he is very small in proportion to the bird.

Ht. 4 in. Benghazi, Dennis, 1867. Cf. *Annual of British School at Athens*, 1898–1899, p. 93. Surface injured; remains of white slip. Back not worked, with hole; plinth hollow.

C 735. **Eros Riding on Swan,** as the last; remains of white slip.

Ht. 4 in. Cyrenaica, Dennis, 1868. Back not worked, with hole; open underneath.

C 736. **Eros Riding on Dolphin.** He is seated to r., and the dolphin is also to r., with tail raised; he looks to the front, and his r. hand is placed on its dorsal fin; he wears a wreath. Below is seen the crest of a wave, on which are a sea-bird and several fishes, painted black. Eros' r. wing is painted pink, and on his body are black markings; the dolphin is white with a longitudinal blue stripe down to the tail, a pink stripe on its crest, the eyes black, the mouth pink; the wave greyish-green with black markings. White slip all over, back and front.

Ht. 3¾ in. Cyrenaica, Dennis, 1868. Left wing of Eros wanting. Back not modelled, with hole; hollow underneath.

C 737. **Eros on Horseback** to r., with face to front, on a plinth; the horse's l. fore-leg is raised. The background is filled in behind the horse's legs so that the figure is in partial relief; the whole is covered with a white slip.

Ht. 3¼ in. Cyrenaica, Dennis, 1866. Repaired; very indistinct. Back not modelled, with hole; hollow underneath. Cf. for the type, Panofka, *Terracotten des k. Mus. zu Berlin*, pls. 19, 60.

C 738. **Eros on Horseback** to l. on a plinth; he is represented as a small boyish figure. He looks to the front, leaning his head against the horse's neck; he wears a cap or wreath and chlamys, a fold of which falls over his l. hand. The figures are covered with a white slip; the flesh of Eros is painted red, his wings blue, and chlamys pink. Background as last.

Ht. 3 in. Cyrenaica, Dennis, 1868. Indistinct. Back not worked, with hole; hollow underneath. Cf. Heuzey, *Figurines antiques du Louvre*, pl. 52, fig. 4.

C 739. **Eros on Horseback** to l.; plinth and background as last. His body and face are turned to the front, and he wears a thick wreath and short chiton; the horse's r. fore-leg is raised. The Eros is of a less childish type than last.

Ht. 4½ in. Benghazi, Dennis, 1867. Remains of white slip; better modelling than last. Back not modelled, with hole; hollow underneath.

C 740. **Eros on Horseback** to l.; small plinth, and background as before. His face is turned to the front and his r. hand placed on the horse's head while his l. holds the reins; the horse's r. fore-leg is raised. The figures are covered with a white slip.

Ht. 3½ in. Cyrenaica, 1863. Indistinct; style as C 737–738. Back not worked, with hole; hollow underneath.

C 741. **Eros on Horseback** to l.; plinth and background as before. Both their heads are turned to the front; Eros wears a chlamys and his hands are placed on the neck of the horse, which has a top-knot.

Ht. 4½ in. Cyrenaica, Dennis, 1866. Very indistinct and in bad condition, white slip decayed; style as last. Back flat, with hole; hollow underneath.

C 742. **Eros Riding on Camel** to r.; plinth and background as before. His face is turned to the front and his hands are placed, the r. on the camel's back, the l. on its neck; he wears a chlamys fastened with a brooch on r. shoulder, over which is slung a quiver.

Ht. 4⅜ in. Cyrenaica, Dennis, 1868. Camel's head lost; indistinct; traces of white slip. Back not worked, with hole; hollow underneath. Style as before.

C 743. **Aphroditè Riding on Goose** (P) over waves to l., with face to front; her hair is parted and waved, with a fillet round the top of the head, and she wears a chiton; her legs are not indicated.

Ht. 4¼ in. Cyrenaica, Dennis, 1868. Front part of figure and body of bird broken away; indistinct. Back not worked; hollow underneath

C 744. **Camel** lying down to r., on a plinth; round its neck is a collar, and on its back a pack tied on with a band round the girths.

Ht. 2⅞ in. Length 3¾ in. Benghazi, Werry, 1856. Head broken off. Back flat, with hole; hollow underneath.

C 745. **Boy Squatting,** with l. foot doubled under him, r. hand on r. knee, which is drawn up, and l. hand resting on the body of a swan, whose beak is placed on his body; hair in top-knot, and drapery round loins (?).

Ht. 3⅝ in. Benghazi, Dennis, 1867. Very indistinct; traces of white slip and of pink colour. Back not worked; hollow underneath.

C 746. **Child Playing with Cock.** He sits with l. leg doubled up and r. foot extended, on a plinth; his r. hand holds up a fruit, and with l. he holds the bird down on the ground; he has drapery covering his back, l. shoulder, and r. leg. The cock's comb is coloured red.

Ht. 3½ in. Benghazi, Dennis, 1867. Very indistinct. Back slightly modelled, with hole; hollow underneath. For the subject, cf. E. Gardner in *Journ. Hell. Stud.* vi. (1885), p. 1 ff.; this type does not exactly correspond to any there given, but approximates to iii. and iv. Such subjects were apparently popular in North Africa, and the sculptor Boethos was a native of Carthage.

C 747. **Boy Playing with Dog and Bird.** He reclines on a low plinth, with l. leg doubled up under him and r. extended to l., his head inclined over his r. shoulder; his hands are placed round the neck of the bird on the r. A dog of spaniel type runs up his extended r. leg; the boy is nude. The upper surface of the plinth is irregular, as if to indicate rough ground.

Ht. 2¾ in. Length 3¼ in. Benghazi, Dennis, 1867. Indistinct; traces of white slip. Back not worked; hollow underneath. Cf. Heuzey, *Figurines antiques du Louvre*, pl. 52, fig. 5.

C 748. **Boy with Kid or Lamb.** He is seated to l. on a plinth, with l. leg doubled up and r. hand on r. knee, looking up; in l. hand he holds a kid or lamb by his side. He is nude, and his hair is drawn back from the face in parallel tresses, with a high knot on the top of the head.

Ht. 4⅞ in. Cyrenaica, Dennis, 1868. Indistinct. Back not worked, with hole; hollow underneath.

C 749. **Comic Mask** of old woman (?). The mouth is open with teeth shewing, and the eyes pierced through; the hair is thick and curly, the eyebrows shaggy, and the cheek-bones high. Remains of red colour.

Ht. 4⅛ in. From the Cyrenaica. Presented by G. Dennis, Esq., 1875. White slip worn; broken on right side. Two holes in top for suspension.

Fig. 57 = C 749.

C 750. **Ape Playing on Lyre.** The animal is seated to r. with hind-legs drawn up and face to front, on a high plinth which is covered with drapery; it has a thick wreath on its head. The lyre is of the triangular form

known as a *magadis*, which was apparently favoured in the Cyrenaica (cf. the Brit. Mus. vases, F 513–515); the frame is painted yellow. The figure is covered with a white slip throughout; on the plinth is a festoon in red.

Ht. 4¼ in. Benghazi, Werry, 1856. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 28, No. 221. Face of ape obliterated. Back not worked, with hole; hollow underneath. Cf. Heuzey, *Figurines ant. du Louvre*, pl. 55, fig. 1; also B 296 from Rhodes.

C 751. **Chariot drawn by Two Cocks.** The chariot is in relief against a background, on a plinth, moving to r.; in it is a woman (?) with hands extended, holding the reins and wearing a long chiton; this figure is only partly visible. The whole is covered with a white slip, including the background; the body of the chariot and the cocks are coloured red, the reins are indicated in red paint, and on the plinth is a red stripe.

Fig. 58 = C 751.

Ht. 2⅞ in. Length 3¼ in. Benghazi, Werry, 1856. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 28, No. 222. Head of charioteer lost. Back flat, with hole; hollow underneath.

C 752. **Tiger or Panther** to r. on a plinth, devouring a large bird (?), on the back of which it has sprung, seizing the head in its mouth. The group is covered with a white slip, and on the plinth is a red stripe; the background is filled in.

Ht. 2¼ in. Length 3⅞ in. Cyrenaica, Dennis, 1868. Heads of both damaged. Back not worked, with hole; hollow underneath.

C 753. **Two Doves** confronted, with beaks joined, each on a separate flower (?), with plinth below; between them is an object like a lotus-bud painted black, resting on a flower. On the plinth is a red stripe; the doves are in quasi-relief, the background being filled in.

Ht. 2¼ in. Length 3⅝ in. Cyrenaica, Dennis, 1868. Indistinct; remains of white slip. Back flat, with hole; hollow underneath.

C 754. **Girl** wrapped in himation, the folds of which she grasps with l. hand. She stands with r. leg bent and r. hand on hip, looking down to her r.; her hair is parted and drawn back in parallel waves to a large knot at the back, and she wears shoes and long chiton.

Ht. 13¼ in. Teucheira, Dennis, 1867. Part of left arm and back broken away; remains of white slip. Back not worked (except head); hollow underneath. Imitation of Tanagra type.

C 755. **Girl** as last. Left leg bent; wears earrings (the one in r. ear lost).

Ht. 12½ in. Cyrenaica, Dennis, 1866. Feet lost; stands on restored base. Back not worked, with rectangular hole; back of head cut away.

C 756. **Girl.** She stands with r. foot drawn back, looking to her r.; her l. hand is placed on her hip, and in r. she holds a peaked hat (*θολία*) by her side. Her hair is drawn back in parallel puffs to a coil at the back, and she wears long girt

chiton and himation covering the l. arm and twisted round the r., a fold being twisted up under the l.

Ht. 10½ in. Teucheira, Dennis, 1867. Part of left side broken. Back not worked (except head), with oval hole: hollow underneath. Imitation of Tanagra type.

C 757. **Girl.** She stands with r. foot drawn back, looking down; her r. hand is placed on her l. breast. Her hair is drawn up in parallel waves to the top of the head and there coiled round; she wears long chiton and himation over the r. arm, falling in a fold over the l.; over her forehead is a stud-like ornament. The figure is covered with a white slip, now much worn.

Ht. 11¾ in. Cyrenaica, Dennis, 1868. Head repaired; left hand wanting; plinth modern. Back not worked, with small hole; hollow underneath. Imitation of Tanagra type, but proportions exaggerated, the neck remarkably long.

C 758. **Girl** wrapped in himation, which covers her head and chin[1] and is drawn closely round the neck and arms, covering the whole body; r. hand on hip, l. grasping folds of drapery.

Ht. 10½ in. Cyrenaica, Dennis, 1866. Legs lost. Back not worked, with hole. Imitation of Tanagra type.

C 759. **Girl,** as the last. Her r. foot is drawn back and her r. hand raised under her drapery; she wears shoes and long chiton.

Ht. 11⅛ in. Cyrenaica, Dennis, 1866. Right foot broken off; in bad condition. Remains of white slip. Back not worked, with hole; hollow underneath.

C 760. **Girl** moving forward, with r. foot advanced, wrapped in himation. Her hair is drawn back in parallel tresses and coiled round in a plait at the back; she wears long chiton and shoes, and her r. arm is slung in a fold of the himation; her l. hand is placed on her hip. The figure is covered with a white slip; the hair is coloured red.

Ht. 5½ in. Benghazi, 1862. Back modelled; hollow underneath. The type is that of a Tanagra figure.

C 761. **Girl** wrapped in himation. She stands on a moulded plinth, with r. foot drawn back, looking to her r.; her hair is parted and waved, and she wears shoes, long chiton, and himation covering back of head, the edge of which she grasps with l. hand, while the r. holds up a fold. The figure is covered with a white slip; the eyes are black, the lips and eyebrows red; the himation is red, with a blue and purple border, and the chiton has a purple border; the hair is dark red, and on the plinth is a red band.

Ht. 7⅞ in. Benghazi, Werry, 1856. Back slightly modelled, with hole; hollow underneath.

[1] We are reminded of the description given by Heracleides of the Theban ladies' attire, quoted on p. xl.; cf. also A 394, etc.

C 762. **Girl.** She stands on a plinth with l. leg bent and r. hand on hip; she wears shoes, long chiton, and himation veiling her head and drawn over r. shoulder and l. hip, covering the l. arm; in l. hand she holds forward the edge on her hip. The figure is covered with a white slip; the face is coloured pink.

Ht. 4¼ in. Cyrenaica, Dennis, 1863. Back not worked.

C 763. **Girl,** upper part of, cut away at hips. She looks down to her r., and her l. hand hangs by her side; her hair is parted and waved, and she wears long chiton and himation veiling head and covering the upper part of the body and l. arm, the edge of which she raises with r. hand.

Ht. 5⅛ in. Cyrenaica, Dennis, 1868. Indistinct; coarse clay. Back not worked; hollow underneath.

C 764. **Girl** wrapped in himation. She stands with r. foot drawn back, r. hand raised to throat, and l. by side; her hair is parted and waved, and she wears *stephanè* (?), and long chiton.

Ht. 11⅝ in. Cyrenaica, Dennis, 1866. Top of head and right foot broken off; traces of white slip; in bad condition. Back not worked, with hole; hollow underneath.

C 765. **Girl** wrapped in himation, a fold of which is held up over her extended l. hand, the r. being placed on the edge over her l. breast. She stands with r. foot drawn back, looking down; her hair is drawn up in parallel waves to the crown, where it is coiled round in a plait, and she wears a long chiton.

Ht. 12 in. Cyrenaica, Dennis, 1868. Cf. *Annual of British School at Athens*, 1898–1899, p. 84. Lower part restored; white slip much worn. Back not worked, with hole. Elongated proportions, especially in the neck.

C 766. **Girl.** She stands with r. leg bent, r. hand on hip, and l. by side; her hair is drawn back in parallel waves to a coil at the back, and she wears long girt chiton with *apoptygma*, and himation behind her, the ends of which are twisted round the hands.

Ht. 11⅝ in. Teucheira, Dennis, 1867. Traces of white slip. Back partly modelled, with large hole; hollow underneath. Imitation of Tanagra type; good style.

C 767. **Girl** wrapped in himation, the folds of which she holds up with l. hand. She stands with r. foot drawn back, and r. hand held up to her throat, looking to her r.; her hair is parted and waved and gathered in a knot at the back, and she wears earrings, shoes, and long chiton.

Ht. 7⅞ in. Cyrenaica, 1863. White slip worn. Back slightly modelled, with hole; hollow underneath. Imitation of Tanagra type.

C 768. **Girl** wrapped in himation, covering her arms and the upper part of her body. She stands with feet together, l. hand raised and r. holding edge of himation; her hair is arranged in a double knot on the crown under a cap, with a broad filiet round the front; she wears a short chiton reaching to the knees. There are traces of red colour all over the figure.

Ht. 6⅜ in. Cyrenaica, Dennis, 1868. Indistinct. Back slightly modelled, with hole.

C 769. **Girl.** She stands with l. leg bent, r. hand on hip and l. by side; her hair is drawn back in parallel waves to a knot at the back (broken away), and she wears shoes, long chiton, and himation covering body and l. arm.

Ht. 7⅛ in. Cyrenaica, 1863. Remains of white slip. Back flat, with hole; hollow underneath.

C 770. **Girl** wrapped in himation, which covers the head and arms. She stands with r. foot drawn back and l. hand by side, looking to her r., and raising the edge of the himation with r. hand; her hair is parted and waved, and she wears shoes and long chiton with *apoptygma*. On the chiton are remains of blue colour.

Ht. 8⅛ in. Cyrenaica, 1863. Indistinct. Back not modelled, with hole; hollow underneath. Rough imitation of Tanagra type.

C 771. **Girl.** She stands with r. foot drawn back and head slightly inclined to r.; the arms have been extended. Her hair is parted and drawn back into a knot behind, and she wears shoes and long chiton with *apoptygma*. The figure is covered with a white slip; round the edge of the chiton and *apoptygma* is a blue stripe.

Ht. 8¼ in. Cyrenaica, Dennis, 1868. Arms broken off at elbows. Back not worked, with hole; hollow underneath.

C 772. **Girl** wrapped in himation, which covers her head and body; in r. hand she holds up a fold, and with l. she holds up the edge. She stands on a plinth with r. foot drawn back, looking to her r.; she wears shoes and long chiton, round the hem of which is a blue stripe.

Ht. 7½ in. Cyrenaica, 1863. White slip worn. Back slightly modelled, with hole; hollow underneath. Imitation of a Tanagra type.

C 773. **Girl** with fan. She stands with r. foot drawn back; her body is twisted round and she looks to her r.; her r. hand is raised to her throat, and in l. she holds a fan by her side. She wears long chiton and himation wrapped round her body and arms and veiling her head. The figure is covered with a white slip; the chiton is blue with a broad white border on which is a red stripe, and on the himation is a blue stripe.

Ht. 6¼ in. Cyrenaica, Dennis, 1868. Indistinct. Back not modelled, with hole; hollow underneath. Imitation of Tanagra type.

C 774. **Girl.** She stands with r. foot drawn back and l. hand on hip; she wears shoes, long girt chiton leaving r. shoulder and breast bare, and himation over l. shoulder and r. arm, the folds of which she draws forward with r. hand.

Ht. 8⅛ in. Cyrenaica, 1863. Head lost; remains of white slip. Back slightly modelled, with hole; hollow underneath.

C 775. **Girl** wrapped in himation, a fold of which she draws forward with r. hand. She stands with r. foot drawn back, l. hand on hip, and head inclined slightly to her r., leaning forward to her l.; her hair is parted and rolled back on either side, and she wears shoes and long chiton. The figure is covered with a white slip; the chiton is blue, with a red stripe round the edge.

Ht. 10½ in. Cyrenaica, Dennis, 1866. Upper part of body and left arm restored. Back not worked, with hole; hollow underneath.

C 776. **Girl.** She stands with l. foot drawn back and r. hand extended, looking to her l.; her hair is drawn back to the crown of the head, with a wreath round it, and she wears shoes, long chiton, and himation over l. shoulder, passing obliquely under r. arm, the folds held up over the l. The figure is covered with a white slip; the himation is coloured blue, and both garments have indigo-coloured borders.

Ht. 9⅜ in. Cyrenaica, Dennis, 1866. Right hand lost. Back not worked, with oval hole; hollow underneath.

C 777. **Girl.** She stands with r. foot drawn back, looking to her l.; her l. hand is placed on the edge of her drapery, and with r. she holds up the skirt. Her hair is parted and drawn back to a knot at the nape of the neck; she wears a thick stippled wreath, earrings, shoes, long chiton, and himation over shoulders, wrapped round her. The figure is covered with a white slip; the hair and wreath have been coloured red; the himation has a blue stripe round the edges, and there are remains of blue on the chiton.

Ht. 11½ in. Benghazi, Werry, 1856. Back modelled, with oval hole; hollow underneath.

C 778. **Girl** wrapped in himation. She stands with r. foot drawn back and l. hand behind back; her hair is parted and waved, and she wears a thick wreath, shoes, and long chiton. Her himation is wrapped closely round her, and the r. arm is slung in a fold; the figure is covered with a white slip (worn).

Ht. 8⅜ in. Cyrenaica, Dennis, 1866. Back (injured) slightly modelled; the head not worked, with hole; hollow underneath.

C 779. **Girl.** She stands with r. foot advanced, looking down; her l. hand is placed on her hip, and with r. she raises the edge of her himation. Her hair is parted and waved, and she wears a wreath, shoes, long chiton, and himation over shoulders, twisted up round waist and under l. arm.

Ht. 9⅞ in. Cyrenaica, 1863. Back not worked, with hole; hollow underneath.

C 780. **Two Girls.** Cf. C 720; but here a piece has been sliced off vertically from each figure, so that the two appear pressed closely together. There is only one head; the socket for the second head, on the figure on the r., is empty. The figure on the l. has r. hand on hip; the other holds the end of her himation with l. The former wears a *stephanè* (?), and both wear long chiton and himation. Coarse white slip; on the himatia are remains of yellow colour.

Ht. 5¼ in. Cyrenaica, 1863. Back not worked, with large hole; hollow underneath.

C 781. **Girl** wrapped in himation, which is gathered closely round her. She stands on an oval moulded plinth, resting l. elbow on a circular column; her r. hand draws a fold of her himation across to the l. side, and supports the l. fore-arm. Her hair is parted and waved, and she wears a thick wreath, shoes, and long chiton. On the plinth is a red stripe.

Ht. 6⅞ in. Cyrenaica, 1863. Traces of white slip. Back not worked, with hole; hollow underneath. Imitation of a Tanagra type.

C 782. **Girl.** Her hair is arranged in a top-knot of curls and a bunch of curls on either side of the face, and she wears a thick wreath, long chiton, and himation over upper part of body, the folds of which hang over her l. arm, while her r. hand is placed on its edge. The figure is covered with a white slip; the hair is coloured red.

Ht. 4¾ in. Cyrenaica, Dennis, 1868. Indistinct. Back flat, with hole; hollow underneath.

C 783. **Girl.** She stands with l. leg bent, looking to her l.; her hair is parted and waved, and she wears a wreath, shoes, long chiton, and himation over l. shoulder, twisted round r. arm and waist; her r. hand holds up her skirt, and her l. is held out, with drapery twisted round it.

Ht. 6½ in. Cyrenaica, Dennis, 1866. White slip much worn. Back not modelled, with hole; hollow underneath.

C 784. **Persephonè** (P). She stands with r. foot drawn back, holding up l. hand; with r. she draws forward the end of her himation. Her hair is parted and waved, and surmounted by a thick stippled wreath and hollow *calathos* with crinkled rim; she wears shoes, long girt chiton fastened on the shoulders with two large circular brooches, and himation over l. shoulder. On her breast is a sort of oblong breast-plate with three rows of pomegranates (?) in relief, four in each row. The figure is covered with a white slip; the breast-plate is coloured yellow. **PLATE X.**

Ht. 12⅛ in. Benghazi, Werry, 1856. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 27, No. 213. Back not worked, with hole; hollow underneath. Cf. Heuzey, *Figurines ant. du Louvre*, pl. 48, fig. 1, and Clarac, *Musée de Sculpt.* iv. 632 J, 1449 K.

C 785. **Girl** wrapped in himation, gathering the folds on her hip with l. hand. She stands with l. leg bent and r. hand on hip, looking to her l.; she wears a thick twisted fillet with leaves attached, earrings, and long chiton.

Ht. 12¼ in. Cyrenaica, Dennis, 1866. Remains of white slip. Back not worked, with hole; hollow underneath. Imitation of a Tanagra type.

C 786. **Persephonè** (P), as C 784, but with less detail. The hair is gathered in a knot at the nape of the neck; the *calathos* is solid, with flat top; there are no brooches on the shoulders, or breast-plate.

Ht. 12 in. Cyrenaica, Dennis, 1868. White slip worn. Back not worked (except head), with hole; hollow underneath.

C 787. **Girl.** She stands with r. leg bent and l. hand on hip, looking down; her hair is parted and richly waved, with curls falling on the shoulders, and she wears a thick twisted wreath, long girt chiton, and himation behind her, the folds of which are twisted round her l. hand and drawn forward with r.

Ht. 12½ in. Cyrenaica, Dennis, 1866. Back not worked, with large square hole; hollow underneath. Rough work.

C 788. **Girl** wrapped in himation, the folds held up in l. hand. She stands with r. foot drawn back and r. hand on breast, looking down; her hair is parted and waved, and she wears a wreath with fruit and leaves, long chiton, and shoes. The figure is covered with a white slip; the hair is coloured red, the chiton blue, and there are traces of blue on the himation, and on the wreath, on which are bands of black.

Ht. 10⅜ in. Benghazi, Werry, 1856. Back modelled, with hole; hollow underneath.

C 789. **Girl** wrapped in himation, covering body and r. arm, the folds held together with l. hand. She stands with r. foot drawn back and r. hand on hip, looking down; her hair is drawn back in parallel waves and she wears wreath, shoes, and long chiton. The figure is covered with a white slip; the hair is black, and the chiton and himation have bluish-grey borders.

Ht. 6⅝ in. Benghazi, Werry, 1856. The wreath is broken. Back not worked, with hole; hollow underneath.

C 790. **Maenad** (P). She stands with r. foot drawn back and hands by sides, holding forward the ends of her himation. Her hair falls in tresses on the shoulders; she wears a thick stippled wreath, shoes, long chiton with *apoptygma*, and himation behind; over the chiton is a panther's skin. The nude parts of the figure are painted white; the hair is purple, the lips and wreath red, the eyes black, the skin yellow, and the drapery red, the chiton having a border of white, blue, and purple.

Ht. 7¼ in. Benghazi, Werry, 1856. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 98, No. 11. Back not modelled (except head), with hole; hollow underneath.

C 791. **Girl** wrapped in himation. She stands on a moulded plinth, looking down and leaning l. elbow on a circular column; the r. arm supports the l., and both hands draw together the folds of the himation. Her hair is waved back each side, and she wears a thick wreath, shoes, and long chiton.

Ht. 6¾ in. Cyrenaica, 1863. White slip worn. Back not modelled, with hole; hollow underneath. Imitation of Tanagra type.

C 792. **Girl** wrapped in himation. She stands with r. foot drawn back, leaning l. elbow on an Ionic column (the upper part fluted); her l. hand is placed on her breast and her r. arm supports the l. Her hair is drawn back in waves to a small knot at the back; she wears a thick stippled wreath, shoes, and long chiton; both hands are muffled in the himation. The figure is covered with a white slip, well preserved; the hair is dark purple, the eyes black, the lips red,

the chiton pink with blue border, and the himation has a pink border; on the lower part of the column are red bands.

Ht. 12⅛ in. Benghazi, Werry, 1856. Back flat (except head), with hole; hollow underneath. Imitation of Tanagra type.

C 793. **Girl** wrapped in himation. She stands with r. foot drawn back, looking to her r.; her r. hand is slung in a fold of the himation, which is wrapped round the l. arm at her side; her hair is parted and waved, and she wears a thick wreath, shoes, and long chiton. The hair and lips are red, the eyes black, the chiton red with black stripes round the edge, and the himation has borders of red and pink.

Ht. 12⅛ in. From the Cyrenaica (?). Back slightly modelled, with hole; hollow underneath.

C 794. **Woman,** wrapped in himation, the edge held in l. hand. She stands with r. foot drawn back, r. hand on hip, and head inclined to r.; her hair is gathered in a knot at the back, and she wears shoes and long chiton. The figure is covered with a white slip; the hair is red, the chiton yellow with a black stripe round the edge, and the himation has a pink and red border.

Ht. 10¼ in. Benghazi, Werry, 1856. Right foot broken. Back not modelled, with hole; hollow underneath.

C 795. **Woman,** as last; she looks to her l.; no colours.

Ht. 11⅛ in. Cyrenaica, Dennis, 1866. White slip worn. Back not worked, with hole; hollow underneath.

C 796. **Euterpè** (P). She stands on a circular plinth, playing the double flute; she wears a thick wreath, long chiton, and himation over l. shoulder. On the himation are remains of blue colour; the figure is covered with a white slip.

Ht. 3⅞ in. Benghazi, Werry, 1856. Very indistinct. Back not worked, with hole; hollow underneath.

C 797. **Aphroditè with Eros.** She stands on a plinth with r. foot crossed over l. and l. hand on hip, looking down; her r arm rests on a square column, holding a twist of drapery; a diminutive figure of Eros (very indistinct) sits on the column and holds her wrist. Her hair is drawn into a small knot at the back, and she wears a thick stippled wreath, shoes, and himation twisted round the hips and arms. The figure is covered with a white slip; the hair is dark brown, the eyes black, the wreath has been pink, and the himation has a blue border.

Ht. 12⅛ in. Cyrenaica, Dennis, 1868. Bernoulli, *Aphrodite*, p. 369, No. 18; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 28, No. 217. Back flat, with circular hole; hollow underneath.

C 798. **Priestess or Worshipper** of Persephonè. She stands on a high square moulded plinth with r. leg bent and r. arm by side; in l. hand she holds a shallow *cista* or basket to her breast on which are two pomegranates; in r. she holds a pig head downwards by the hind-legs. Her hair is arranged in parallel

waves with a plait up the middle and a high top-knot on the crown resembling a flower; she wears a long chiton with *diploïs* (?), and himation over l. arm, the folds of which are held up in l. hand.

Ht. 17¼ in. Benghazi, Crowe, 1861. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 27, No. 211. Head restored; right arm and part of pig broken away. Back not worked (except head), nearly all cut away; hollow underneath. Large style.

C 799. **Little Girl** wrapped in himation, under which she holds up her hands; she looks down; her hair is drawn back in parallel waves, and she wears a long chiton.

Ht. 3¾ in. Cyrenaica, Dennis, 1866. Back not worked; hollow underneath.

C 800. **Little Girl,** as the last; her r. foot is advanced and the folds of her himation are caught up over her l. arm; she wears shoes.

Ht. 3¾ in. Cyrenaica, Dennis, 1866. Remains of white slip. Back not worked, with hole; hollow underneath. Imitation of Tanagra type.

C 801. **Doll** (*νευρόσπαστον*). The limbs have been attached by wires to the shoulders and knees; the hair is arranged in a double row of curls over the forehead, and on the head is a cap (?).

Ht. 4 in. Cyrenaica, 1863. Arms and legs lost; head repaired. Hole in top of head. Rough late work.

C 802. **Doll** (*νευρόσπαστον*). Fourth-century type; the body is hollow and modelled to the knees in one piece, with an internal partition between the thighs; the legs have been inserted at the knees. The hair is parted and waved; the head is covered with a cap, and in the ears are earrings in the form of pellets; over the forehead is a large bow or wreath. The figure has been covered with a white slip.

Ht. 6¼ in. Benghazi, Werry, 1856. Arms and legs lost. The back is modelled. Cf. Heuzey, *Figurines ant. du Louvre*, pl. 40 *bis*, fig. 6.

C 803. **Woman.** She stands with r. foot drawn back; in r. hand she holds a bunch of grapes by her side, and in l. she holds a basket of fruit at her l. breast. She wears a long chiton and himation round lower limbs caught up over l. arm.

Ht. 4¼ in. Cyrenaica, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 28, No. 220. Head lost; traces of white slip. Back not modelled; hollow underneath.

C 804. **Upper Part of Doll,** cut off below the hips. The arms are cut off short at the elbow; the hair is gathered in a knot at the back; the figure is covered with a white slip (worn).

Ht. 4⅛ in. Cyrenaica, Dennis, 1866. Rough late work; nose broken; flat at back.

C 805. **Boy.** He stands on a plinth with feet together, wrapped in a himation; his r. arm is slung in a fold, and on the other side the folds are caught up over his l. arm. He looks down, with smiling face; he has short curly hair and wears shoes.

Ht. 4⅓ in. Cyrenaica, Dennis, 1866. Back not modelled; hollow underneath. Rough work; imitation of a Tanagra type.

C 806. **Boy** wrapped in himation, a fold of which he holds forward with l. hand. He stands on a plinth with l. foot advanced and r. hand raised to neck, looking down ; he wears a flat hat (?) and shoes. The top of the plinth is coloured black, the shoes yellow ; the figure is covered with a white slip.

Ht. 4 in. Cyrenaica, Dennis, 1866. Indistinct ; back flat.

C 807. **Girl Dancing,** with feet wide apart and hands extended ; in l. she holds a drinking-horn ; her face is upturned. Her hair is drawn up to a point over the forehead, and she wears earrings and a long loose chiton, the folds of which are indicated by parallel grooves.

Ht. 3½ in. Benghazi, Werry, 1856. Right hand broken off; remains of white slip. Solid ; back not modelled.

C 808. **Girl Dancing,** with back to the spectator, looking over r. shoulder ; l. arm extended. Her hair is waved at the sides and knotted up at the back ; she wears long girt chiton with *apoptygma*, which has slipped off her r. shoulder, and falls in rich folds, covering the feet. The chiton is coloured pink.

Ht. 7⅛ in. Benghazi, Werry, 1856. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 97, No. 2. Right arm and left hand lost ; head repaired ; one side much injured by fire. Back (*i.e.* front of body) partly modelled, with hole in the middle ; hollow underneath. Below the figure is a small circular pedestal, as if to fit into a socket.

C 809. **Girl Dancing,** with r. foot advanced and body twisted round, as the last ; her r. hand is raised to her neck, and she looks down to her r. at her trailing skirts. Her hair is parted and waved, with a sunk groove all round it (perhaps for a metal fillet) ; she wears a long chiton which trails on the ground behind her, and is wrapped in a himation covering r. arm (the l. is not indicated). The figure is covered with a white slip ; the himation is coloured pink.

Ht. 7⅜ in. Benghazi, Werry, 1856. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 97, No. 3. Right foot broken off. Back not worked, with hole ; hollow underneath.

C 810. **Girl Dancing.** She stands on a circular moulded plinth, with r. foot crossed over l. and r. hand on hip, looking down ; her hair is drawn back in parallel plaits, and she wears a wreath, shoes, long girt chiton floating aside on r. side, and himation hanging over the shoulders, in which her l. hand is muffled.

Ht. 8¾ in. Cyrenaica, Dennis, 1866. White slip worn. Back not worked, with hole ; hollow underneath.

C 811. **Girl Dancing,** with r. foot advanced and body turned to her l. ; she wears a long chiton with trailing skirt, and is closely wrapped in a himation, the skirt of which she raises with r. hand ; her l. is held up and extended, with folds over it. The figure is covered with a white slip ; on the himation are remains of blue colour.

Ht. 4¼ in. Cyrenaica, Dennis, 1868. Head lost. Back not worked, with hole ; hollow underneath.

C 812. **Girl.** She stands on a plinth with l. leg bent; her l. hand is held out with drapery twisted round it and her r. is raised to the edge of a large flat hat (*θολία*) on her head, in the centre of which is a button. She wears a veil which covers the back half of the hat and falls on the shoulders, shoes, long girt chiton with *apoptygma* (or *diploïs*?) to the knees, and himation twisted round waist and over her extended l. arm. The figure is covered with white enamel (as some of the figures from Tanagra); the hair is dark red, the veil blue, the chiton and *apoptygma* have purple stripes down the sides, and the himation has been red; the top of the plinth is blue.

Ht. 6 in. Cyrenaica, 1862. Back modelled; hollow underneath. Rough work.

C 813. **Doll,** in the form of a nude woman. The shoulders are pierced as if for the attachment of wings, and the knees are pierced for the attachment of movable legs: the arms are advanced as if to balance the body in dancing, and the head is inclined to r. The body is encircled at the hips by a belt, which follows the outline of the pelvis; the hair is waved and gathered in a knot at the back, and painted red, and the whole figure is covered with a white slip.

Ht. 5½ in. Cyrenaica, Dennis, 1866. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 62, No. 6. Legs from knees wanting. Fourth century work; well modelled, in the round.

C 814. **Aphroditè,** in sitting posture, with feet together and hands on thighs. Her hair is parted and richly waved; she wears a wreath, pendant earrings (that in the l. ear lost), chain-necklace (nearly all broken away), and shoes.

Ht. 8⅜ in. Benghazi, Werry, 1856. Back slightly modelled (head not worked): hole in top.

C 815. **Doll** in sitting posture, with feet together and hands by sides; nude, with hair in knot at back.

Ht. 5⅝ in. Cyrenaica, Dennis, 1866. Indistinct; white slip much worn. Back not worked (ends off at hips), with hole; hollow.

C 816. **Female Head.** The hair is parted and waved, and rolled up at the back, with a fillet round it; the head is inclined to the l., with closed eyes.

Ht. 3½ in. Cyrenaica, Dennis, 1866. Large style; solid.

C 817. **Head of Girl,** upturned, wearing earrings and wreath of ivy leaves; the hair is drawn back in parallel tresses into a coil low down at the back.

Ht. 1⅝ in. Benghazi, Werry, 1856. White slip.

C 818. **Head of Girl,** inclined to the r., covered with a bluish-green veil, under which the hair projects in a knot; the face is white, the hair and pupils of eyes reddish-purple.

Ht. 1¾ in. Benghazi, Werry, 1856.

C 819. **Grotesque Figure** of pregnant woman, seated in chair. Her hands are placed on her stomach, which is greatly enlarged; she has a disproportionately large head, with coarse, prominent features, and pendulous breasts. Her hair is arranged in curls over the forehead, and she wears a *stephanè* and necklace of pendants, being otherwise nude. The top of the chair-back is visible on her l. side; the figure is covered with a white slip, and the hair has been coloured red.

Ht. 3¾ in. Cyrenaica, Dennis, 1868. Lower part (from below stomach) lost. Back flat; hollow underneath.

C 820. **Sphinx,** in high relief, seated to the front; hair parted and waved, with red *stephanè* (?); covered with white slip.

Ht. 2⅞ in. Cyrenaica, Dennis, 1868. Worn and indistinct. Back not worked; hollow underneath.

C 821. **Bull** lying down, forming a rattle or strainer. It lies to r. on a plinth, with head turned to the front; round its middle is a wreath. On the back is an orifice, pierced with holes, with a projecting rim below; in the neck is a spout.

Ht. 3⅜ in. Length 4 in. Cyrenaica, Dennis, 1866. Left horn broken off, also a handle on the back. Modelled in the round.

C 822. **Dove,** forming a rattle. Round the neck is a twisted blue and white wreath; the whole is covered with a white slip, and the eyes are black. The legs are not indicated; in the breast is a spout stopped up (painted blue), and underneath are two small holes.

Ht. 3¾ in. Length 7⅞ in. Benghazi, Werry, 1856. Modelled in the round.

C 823. **Cock** to l., on a plinth, the legs in relief against a background. The whole is covered with a white slip; the comb and wattle are red, the legs and back black; on the plinth is a red stripe.

Ht. 4½ in. Cyrenaica, Dennis, 1868. Back not worked, with hole; hollow underneath.

C 824. **Boar or Pig** to l., on plinth.

Ht. 2⅞ in. Length 4¼ in. Cyrenaica, Dennis, 1866. Traces of white slip. Back flat, with hole; hollow underneath.

C 825. **Actor** in female costume, representing an elderly woman. His hair falls in tresses on his shoulders, and he wears a long chiton and a garment over it girt round his waist; in l. hand he has held some object.

Ht. 5¾ in. Benghazi, Werry, 1856. *Jahrbuch d. arch. Inst.* viii. (1893), p. 86, No. 104; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 99, No. 5. Arms broken at elbows; rude work.

C 826. **Actor.** He wears a mask with beard and moustache, long chiton, and himation covering the back of his head; his r. hand is placed on his hip.

Ht. 2½ in. Cyrenaica, Dennis, 1866. *Jahrbuch d. arch. Inst.* viii. (1893), p. 86, No. 105. Rude work and indistinct.

C 827. **Actor.** He moves to his r.; he is bearded, and wears a flat *petasos*, chlamys fastened with a brooch in front, and short girt chiton.

Ht. 5 in. Cyrenaica, Dennis, 1866. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 100, No. 12. Arms and legs from knees lost. Free style, somewhat careless.

C 828. **Actor.** He is seated on a block, with feet together, r. hand raised to mouth, l. on knee; he wears a mask and wig, and padded stomach; some object is slung from his l. arm.

Ht. $4\frac{3}{8}$ in. Benghazi, Werry, 1856. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 99, No. 9. Rude and indistinct; remains of white slip.

C 829. **Mask of Seilenos.** He is bald on the top and his beard is arranged in parallel twisted tresses; the eyebrows are heavy and overhanging, and on the l. temple are remains of an ivy-wreath. The beard has been coloured blue.

Ht. $2\frac{7}{8}$ in. Cyrenaica, Dennis, 1866. Right side partly broken away; traces of white slip.

C 830. **Mask of Seilenos,** as the last; no ivy-wreath; the beard is coloured blue and the ends project in separate locks.

Ht. $3\frac{1}{2}$ in. Cyrenaica, Dennis, 1866. Repaired; edges broken; remains of white slip.

C 831. **Plaque with Mask of Maenad,** in relief. The face is upturned, the hair parted and richly waved down either side of the face; she wears a wreath and part of a chiton is visible, the folds being curiously rendered in a fan-like form. On either side are scrolls of foliage.

Ht. $3\frac{1}{4}$ in. Benghazi, Werry, 1856. Chin injured; upper and lower edges broken.

C 832. **Female Mask,** as far as the breasts, with hair parted and waved, *ampyx* over forehead, and drapery visible on body.

Ht. $7\frac{1}{4}$ in. Cyrenaica, Dennis, 1868. Bust restored. Hollowed out behind, like the archaic examples B 235 ff.; hole in top. Cf. Heuzey, *Figurines antiques du Louvre*, pl. 40 *bis*, fig. 3.

C 833. **Head of Athena** in a medallion, to the front (cf. C 101, 848, 849). She wears a helmet with three crests and frontal ridge, and has long hair falling on either side of the neck, and a necklace of beads; the type is doubtless derived from the Athena Parthenos of Pheidias.

Ht. 1 in. Cyrenaica, Dennis, 1866. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 81, No. 6 (wrongly attributed to Athens). Rim broken; traces of white slip; worn and indistinct. Good fourth century work; cf. *Bull. Arch. Nap.* iv. 1846, pl. 4, fig. 3; Furtwaengler, *Coll. Sabouroff*, ii. pl. 145; and an example from Kertch, *Athen. Mittheil.* viii. (1883), pl. 15, fig. 3, p. 309.

C 834. **Mask of Medusa.** Fifth-century type; rich snaky locks.

Diam. $1\frac{1}{2}$ in. Benghazi, Werry, 1856.

C 835. **Mask of Medusa.** Fifth-century type; hair parted and richly waved; flat at back, forming a medallion, with projecting rim on which the hair is indicated.

Diam. 3 in. Cyrenaica, Dennis, 1866.

Fig. 59 = C 835.

C 836–838. **Three Female Masks.** The hair is parted and brushed away on either side of the face; above is a fillet or *ampyx;* have been covered with a white slip.

Diam. 1⅛ to 1⅛ in. Cyrenaica, Dennis, 1866. Indistinct.

C 839. **Relief,** in the form of an oblong plaque: Woman to l., with *thyrsos* (?) in r. hand, wearing long chiton and himation over lower limbs; feet not indicated.

Ht. 1⅛ in. Benghazi, Werry, 1856. The sides appear to have been cut away.

C 840. **Relief,** as the last: Woman to front with pot in r. hand and l. raised to shoulder, wearing long girt chiton.

Ht. 1⅛ in. Benghazi, Werry, 1856. Indistinct; sides cut away.

C 841. **Relief,** as before. Woman, moving to r., with r. arm extended (only visible to elbow); hair in knot, himation over l. shoulder.

Ht. 1¼ in. Benghazi, Werry, 1856. Discoloured by fire; sides cut away.

C 842–843. **Two Similar Reliefs,** in the form of oblong plaques: Youth to front, with head to l. and r. arm extended (only visible to elbow); himation over l. shoulder and round lower limbs.

Ht. 1¼ in. Benghazi, Werry, 1856. The sides appear to have been cut away.

C 844. **Relief** as last: Youth seated to r., playing lyre, with drapery under him; white slip all over.

Ht. 1⅛ in. Cyrenaica, Dennis, 1866. Sides cut away.

C 845–847. [A series of eighteen shield-shaped reliefs, varying in height from 1⅛ in. to 1⅛ in.; they fall into three groups, each ornamented with a different type of Gorgoneion, and all appear to have been gilded, though very little of the gilding has been preserved; some of the specimens are very fragmentary.]

C 845. **Four Reliefs** with archaistic Gorgoneion; grinning mouth and fringe of hair over the forehead; above is a band of scroll- or egg-pattern between lines; two holes for suspension.

Ht. 1⅛ in. to 1¼ in. Cyrenaica, Dennis, 1866. Top corners mostly broken; all somewhat indistinct.

C 846. **Seven Reliefs** with archaistic Gorgoneion; hair parted and straight over temples; above, a band of egg-pattern. In each top corner is a hole for suspension; some have traces of gilding or of the white slip on which it was laid.

Ht. ¾ in. to 1⅛ in. Cyrenaica, Dennis, 1866.

C 847. **Seven Reliefs** with Gorgoneion of late type; wavy serpentine locks of hair over the forehead, and wings springing from head. Above, egg-moulding in high relief and two holes for suspension. All but one are covered with a yellow slip, and three retain more or less of the gilding.

Ht. 1⅛ in. to 1⅛ in. Cyrenaica, Dennis, 1866.

Fig. 60 = C 847.

C 848. **Medallion** with head of **Athena Parthenos** to the front. She wears a helmet with frontal ridge, cheek-pieces turned back, and three crests, those at the sides shewn in false perspective; a tress of hair falls on each shoulder, and she has a double necklace of beads; edge of chiton indicated below. In the field are scrolls; the medallion has a beaded edge; has been gilt on a drab slip.

Diam. 1¼ in. Cyrenaica, Dennis, 1866. Type exactly as D 397; differs slightly from C 833.

C 849. **Seven Medallions** exactly resembling C 848, except that there are no scrolls in the field, and only a single necklace. On one the gilding is well preserved.

Diam. 1 in. to ¾ in. Cyrenaica, Werry, 1856. All but one are very much worn and indistinct; three are broken at the edges.

C 850. **Relief or Pendant,** representing **Apollo, Artemis, and Leto.** In the centre is Leto seated on a rock to front with feet to l., and l. hand placed on the rock; she wears a *calathos*, long girt chiton and veil over head drawn aside with r. hand. On the l. is Artemis to the front looking to r., with r. hand on hip, short chiton, and quiver at back; on the r. Apollo to the front, with chlamys hanging from shoulders, r. hand raised, and *kithara* held up in l. hand. The group has been covered with gilding on a white slip; below is a grooved base.

Ht. 1¼ in. Length 1½ in. Cyrenaica, Werry, 1856. Very indistinct; right leg of Artemis broken.

C 851. **Three Pendants,** probably from earrings. The central portion is crescent-shaped with an oval piece above and small rosettes attached to the lower edge; on it is a scroll pattern in low relief. At either end is a figure of **Nikè** seated outwards with wings addorsed. All three are gilt on a drab slip.

Ht. 1¼ in. to 1 in. Cyrenaica, Werry, 1856. The best preserved has one of the Nikè figures detached; the other two are very indistinct and in one the Nikè on the right is altogether wanting. Cf. *Bull. Arch. Nap.* iv. (1846), pl. 4, fig. 4.

C 852. **Two Pendants** in form of female head. Hair parted and waved; over the forehead a palmette; neck with necklace indicated below, and cut off straight.

Ht. ¾ in. Cyrenaica, Werry, 1856. No traces of slip or gilding; very careful modelling.

C 853. **Two Emblemata**, probably forming clasps of belts (?), each in the form of two serpents twisted in a slip-knot; both have been gilt, one on a red ground, the other on a yellow.

Length 1⅝ in. and 1⅛ in. Cyrenaica, Dennis, 1856. Head of one serpent wanting on smaller example.

C 854. **Nineteen Pendants,** in the form of oblong panels on which are scrolls in low relief; above this is **Eros** or a child in relief, seated with l. hand on ground; below the panel a knob. Several have remains of gilding, and on others are traces of a white slip.

Ht. ⅝ in. to ⅞ in. Cyrenaica, Werry, 1856. Mostly indistinct and in bad condition; some broken.

C 855. **Three Pendants** of triangular form with knobs at upper corners and a panel of ornaments in relief; row of dots, row of chevrons, and scrolls below.

Ht. 1 1/10 in. (one broken, only 5/8 in.). Cyrenaica, Werry, 1856. The broken one, of which only the upper part remains, has been injured by fire.

C 856. **Pendant** as the last; above, a sort of architrave with dentils; below, in the panel, Eros (?) to front in relief; has been gilt, but no traces remaining, except a yellow slip.

Ht. 1 1/8 in. Cyrenaica, Dennis, 1866. Very indistinct; tip broken off.

C 857. **Pendant** as the last; in the panel, scroll-pattern; moulded tip.

Ht. 1 1/8 in. Cyrenaica, Dennis, 1866. No slip or gilding.

C 858. **Three Medallions** with beaded edge and eight-point rosette in centre; the largest is gilt and has an additional row of studs round the centre.

Diam. 1 in. to 7/10 in. Cyrenaica, Werry, 1856. The two smaller have been gilt, but are much injured by fire.

C 859. **Four Pendants,** the upper part rectangular, the lower in the form of a bud or fluted vase; all gilt.

Ht. 3/4 in. Cyrenaica, Werry, 1856.

IV. UNKNOWN (PROBABLY GREEK) SITES (C 860–862).

C 860. **Doll** (*νευρόσπαστον*). The figure is hollow, without feet, and is modelled in the round; in the shoulders and sides of the skirt are holes for the attachment of arms and legs. The hair is drawn in parallel waves into a knot at the back; the figure wears a long chiton on which are traces of blue, and is covered with a white slip; the lips are red.

Ht. 4 3/8 in. Blacas Coll., 1867. Hole in top of head. Fourth century B.C.

C 861. **Doll.** The legs have been attached separately by two wires to the body, which is hollow and modelled in one piece to the knees, and there cut away; the hands fall by the sides. The hair is arranged in clustering curls; the figure wears a long girt chiton and *apoptygma*, and is covered with a white glaze.

Ht. 3 3/4 in. Late and poor work; features much worn.

C 862. **Female Torso,** cut off flat at the knees. The arms are cut off short at the elbow, as C 804; the figure is covered with a white slip, much worn.

Ht. 4 in. 1843. Head lost. Hollow; modelled in the round. Late work.

V. MISCELLANEOUS OBJECTS (C 863–924).

1. BRAZIERS (863–901).

[See Introduction, p. xix.]

C 863. PART OF BRAZIER (*πύραυνος*), as A 448. On a panel, a head in a pointed cap with long, projecting beard, in low relief; the hair falls straight over the forehead, the ears are large, and the features sharply rendered. Ht. 4⅜ in. Cameiros, Rhodes, 1864; found on the Plateau. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 120, No. 76 = type I.A; and cf. *ibid.*, vi. (1891), p. 110.

C 864. PART OF BRAZIER, as the last; hair brushed away from forehead; long moustache. Ht. 5 in. From the Mausoleum, Halicarnassos. Obtained by C. T. Newton, 1857. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 120, No. 83 = Type I.A. Left side of panel broken away, also end of beard. Large numbers of these objects were found in the subterranean galleries of the Mausoleum.

C 865. PART OF BRAZIER, as the last; eyes narrow and elongated; no rim round panel. Ht. 4⅞ in. From the Mausoleum, Halicarnassos. Obtained by C. T. Newton, 1857. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 120, No. 84 = Type I.A. Rough and indistinct. Differs slightly in type from last.

C 866. PART OF BRAZIER, as before; hair waved out under the cap. On the top of the panel is inscribed EKAT, Ἑκατ[αίου]. Ht. 4¾ in. From the Mausoleum, Halicarnassos. Obtained by C. T. Newton, 1857. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 122, No. 112 = Type I. C. Top right corner broken away.

C 867. PART OF BRAZIER, as the last; hair faintly indicated. On the r. side of the panel is inscribed Θ. Ht. 3⅞ in. From the Mausoleum, Halicarnassos. Obtained by C. T. Newton, 1857. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 122, No. 119 = Type I.C. Indistinct.

C 868. PART OF BRAZIER, as before; hair falling straight over the forehead; sharply-rendered features. Ht. 4¼ in. Calymnos, 1856; obtained by C. T. Newton. Conze's type I. A., but not in his list. Discoloured by fire; top left-hand corner broken off.

C 869. PART OF BRAZIER. On a panel with double rim, a Satyr's head in low relief, bearded, with ivy-wreath; eyebrows raised; features very flat, the eyes, mouth, and nostrils cut deeply in; the edges of the wreath are incised, not in relief. At the back is a sunk panel in which is a rosette of fourteen petals; below, a row of dentils. Ht. 3⅞ in. Calymnos, 1856. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 124, No. 220 = Type II. A; see *ibid.*, vi., p. 111.

C 870. PART OF BRAZIER. On a panel surrounded by a rim, a Satyr's head as the last, with pointed ears; features sharply rendered, but beard less clearly than usual. On the r. side part of the rim remains with dentils at the back below. Ht. 4¼ in. Length 6½ in. From the Mausoleum, Halicarnassos. Obtained by C. T. Newton, 1857. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 124, No. 228 = type II. A. The scale of the head is smaller than usual.

C 871. PART OF BRAZIER. On a panel surrounded by a double rim is a head of a bearded Satyr, as the last; above the head are three crosses incised, and in the beard are four holes. At the back is a panel surrounded by a double groove in which are remains of a rosette; below, a row of dentils. Ht. 5½ in. Rhodes, 1856; obtained by C. T. Newton. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 124, No. 238 = type II. A. Beard broken; coarse work.

C 872. PART OF BRAZIER. On a panel with double rim a bearded Satyr's head in low relief, with ivy-wreath ; large ears. At the back, a panel with rosette of eight points in relief ; below, dentils. Ht. 5 in. Obtained by C. T. Newton, 1859 ; perhaps from Knidos. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 124, No. 239 = type II. A. Rough work and indistinct.

C 873. PART OF BRAZIER, as the last. On a panel with double rim, head of Satyr with projecting beard, large eyes and thick eyebrows ; above, a band of dotted squares. Ht. 5 in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Very indistinct ; rim remaining at back. Conze's type II. A.

C 874. PART OF BRAZIER, as the last. On a panel, head of Satyr, bearded, with ivy-wreath and *ampyx ;* inscribed above : EKATAIOY, Ἑκαταίου. Part of the rim of the vessel remains. Ht. 4¾ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 125, No. 299 = type II. C. Injured by fire. The beard is broader than usual but projects less. Cf. *Naukratis I.*, p. 42.

C 875. PART OF BRAZIER, as the last ; inscribed AΘH. Ht. 4⅞ in. Calymnos, 1856. Obtained by C. T. Newton. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 125, No. 268 = type II. C.

C 876. PART OF BRAZIER, as before. Above is inscribed : EKATAIOY, Ἑκαταίου, as on C 874, etc. Ht. 4¾ in. Halicarnassos, 1874 ; obtained by Biliotti. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 125, No. 296 = type II. C. ; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 95, No. 33. Back flat ; top left corner broken away. Coarse brick-like clay.

C 877. PART OF BRAZIER, with head of Satyr as before ; above is inscribed EKATAIOY, Ἑκαταίου, as on the last. Ht. 4⅜ in. Cameiros, Rhodes, 1864 ; found on the Plateau. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 125, No. 298 = type II. C. Somewhat indistinct, especially on right side.

C 878. PART OF BRAZIER. On a panel, within an arch, is a Satyric (?) head in relief with heavy eyebrows, snub nose, and horse's ears, long moustache and beard, which has projected at an angle ; the ears look like horns, and are set low down on the side of the head, and the hair rises in an arch on each side of the parting. Ht. 3 in. Burgon Coll. ; acquired at Athens, 1813. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 126, No. 323 = type III. A ; see also *ibid.*, vi. p. 110. Lower part and left side broken away ; very rough work.

C 879. PART OF BRAZIER. On a plain panel within an arched frame is a bearded head in low relief, with large ears, snub nose, long pointed ears, long moustache and beard ; thick erect hair all round the head, curling at the ends. Ht. 4½ in. From the Mausoleum, Halicarnassos. Obtained by C. T. Newton, 1857. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 128, No. 778 = type III. A. End of beard broken.

C 880. PART OF BRAZIER, as the last. Ht. 4 in. From the Mausoleum, Halicarnassos. Obtained by C. T. Newton, 1857. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 128, No. 779 = type III. A.

C 881. PART OF BRAZIER, as the two last, but a different type of head ; the hair is not curved round at the ends, but stands erect and thick ; very long ears, open mouth, and raised eyebrows ; narrow beard which does not project as in the other examples, but falls vertically. Edge of panel not indicated ; shape conical, not square as in the preceding examples (cf. C 895). Ht. 5⅛ in. From the Mausoleum, Halicarnassos. Obtained by C. T. Newton, 1857. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 128, No. 780 = type III. A.

C 882. PART OF BRAZIER. On a panel with double rim, within an arched frame, is a head as the last; coarse features, very large ears, and long, thick moustache. In the angles of the panel are crosses; round the inner side of the arch are hatched lines. Ht. $6\frac{1}{2}$ in. From the Mausoleum, Halicarnassos. Obtained by C. T. Newton, 1857. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 128, No. 781 = type III. A.

Fig. 61 = C 887.

C 883. PART OF BRAZIER. On a panel with raised edge, within an arched frame, is a bearded head as before; heavy brows, nose, and moustache, and long, pointed ears; pupils of eyes rendered as if contracted. Ht. 6 in. Cameiros, Rhodes, 1864; found on the Plateau. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 128, No. 782 = type III. A. Indistinct; very rough work.

C 884. PART OF BRAZIER, as C 879 (Conze's type III. A.). Ht. $4\frac{1}{4}$ in. Halicarnassos, 1868; excavated by Biliotti. Indistinct.

C 885. PART OF BRAZIER, as the last, but on a large scale; features sharply cut. Ht. 5 in. Halicarnassos, 1868; excavated by Biliotti. Beard broken.

C 886. PART OF BRAZIER, as before; panel, with similar head, wearing *ampyx;* thick eyebrows and beard marked with parallel grooves, as before. Above is inscribed: EKATAIOY, Ἑκαταίου. At the back, a panel with moulded border, below which part of the vessel remains, with egg-moulding above and dentils below. Ht. $5\frac{1}{2}$ in. Length 9 in. From the Mausoleum, Halicarnassos. Excavated by C. T. Newton, 1857. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 127, No. 808 = type III. B; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 95, No. 32. Coarse red clay.

C 887. PART OF BRAZIER. Head of Seilenos in high relief, with erect shaggy hair, large pointed ears and large nose, and wrinkled forehead; long moustache curled at the ends; on a panel with groove round the edge. The type differs from other examples and from any given by Conze. Ht. $3\frac{1}{2}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Beard broken off. Back flat and plain.

C 888. PART OF BRAZIER, as the last. On a panel with double rim, head of bearded Satyr in low relief, with strongly-projecting beard, coarsely rendered; large ears, broad nose, and heavy eyebrows; heavy fringe of hair and row of curls over the forehead; eyes formed by pellets, and moustache roughly indicated. This also is a unique type, not given by Conze. Ht. $5\frac{3}{4}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Part of edge of vessel remaining.

Fig. 62 = C 888.

C 889. PART OF BRAZIER. Within a panel with double-grooved rim is a shock-haired male head in relief, with short straight beard and large erect ears; the hair surrounding the head is very thick and rough; the ends of the beard are incised on the part projecting at right angles, and the ends of the hair are also incised on the panel. Ht. 7 in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 129, No. 814 = type IV. B. Carefully executed.

C 890. PART OF BRAZIER. On a panel (no rim), a head similar to the last, with rough hair rising from the forehead, heavy moustache, and short beard (not indicated on the projecting part). Rim of vessel remaining on either side, with moulding at back. Ht. $5\frac{3}{4}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 129, No. 815 = type IV. B.

C 891. PART OF BRAZIER. On a panel, head of Pan in low relief, with short beard and thin erect hair, goat's horns and ears. Ht. 6 in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 130, No. 816 = type IV. B. Upper corners and projecting part of beard broken; indistinct. Part of rim remaining at back. Face modelled by hand.

C 892. PART OF BRAZIER. On a panel, which is faintly indicated, head of ox in relief; in the field between the horns, a rosette. Ht. $4\frac{1}{4}$ in. Burgon Coll.; acquired at Athens, 1813. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 131, No. 826 = type VI. A. Much worn and very indistinct.

C 893. PART OF BRAZIER. On a panel, head of an ox in high relief, the muzzle resting on a projection at right angles; hair indicated between the horns. At the back is a sunk panel with double rim, in which is a seven-point rosette; below, dentils. Ht. $4\frac{3}{4}$ in. Halicarnassos, 1874; obtained by Biliotti. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 131, No. 829 = type VI. C.

C 894. PART OF BRAZIER. On a panel, goat's head to the front in relief; the horns are curved, the ears erect, and on either side of the face is shaggy hair; between the horns is a rosette of five petals. At the back is a plain panel with sunk border. Ht. 4 in. Probably obtained by Mr. Newton from Calymnos or Halicarnassos, 1856–1857. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 132, No. 851 = type VI. E. Indistinct; coarse work.

C 895. PART OF BRAZIER. Head of Sirius in high relief, with dog's head and large bat-like ears, wearing a collar from which extend eight large rays in low relief. At the back is an animal's head with large erect ears like a donkey's, almost obliterated. The shape is unusual, being semi-oval instead of rectangular (cf. C 881). Ht. $3\frac{1}{2}$ in. Obtained by C. T. Newton, 1857. Probably from Halicarnassos. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 132, No. 852 = type VI. F.

C 896. PART OF BRAZIER. In a shield-shaped panel with pointed base and double rim, a thunderbolt in low relief; along the top of the panel is inscribed ΝΙΚΟΛΑΟΥ, Νικολάου. The lower part projects as in the previous examples. Ht. 5 in. Halicarnassos, 1868; excavated by Biliotti. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 132, No. 859 = type VII.

C 897. PART OF BRAZIER. On a shield-shaped panel (with pointed base), a thunderbolt in relief. Ht. $2\frac{3}{4}$ in. Calymnos, 1856; obtained by C. T. Newton. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 132, No. 858 = type VII. Projecting part broken away; worn and indistinct.

C 898. PART OF BRAZIER. On a similar panel, a rosette of eight points, the diagonal larger than the alternate ones; down each side of panel, a scolloped pattern. Ht. $4\frac{1}{2}$ in. Calymnos, 1856; obtained by C. T. Newton. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 133, No. 865 = type VIII.

C 899. PART OF BRAZIER. On a panel with borders of astragalos and dots is a rosette of eight petals, alternately broad and narrow; below is a fringe, and a piece projecting forwards, like the beard on C 863 ff. Part of the vessel remains each side; the back is quite plain. Ht. $4\frac{1}{4}$ in. Length 5 in. Probably obtained by Mr. Newton at Calymnos or Halicarnassos, 1856–1857. Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 133, No. 866 = type VIII. Coarse brick-like clay.

C 900. PART OF BRAZIER. In a panel, a *diota* in high relief, emerging from tendrils, the stalks of which are continued along the part that projects like the Satyr's beard in other examples. Ht. 4 in. Probably from Naucratis. Coarse dark red clay.

C 901. PART OF BRAZIER. No design in front, but only triangular projection; at the back a row of dots under the rim, and below, a series of dentils with arches between. Ht. $5\frac{1}{2}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. *Jahrbuch d. arch. Inst.* v. (1890), p. 133, No. 898 (Conze's type X).

2. ARCHITECTURAL OBJECTS (C 902–924).

C 902. ANTEFIX. On the front is an ornamental design in relief, consisting of a palmette with an inverted lotos-flower below, and scrolls on either side. Along the base is inscribed ΘHNAIO., 'A]θηναίο[ς. Ht. $9\frac{3}{8}$ in. Length $10\frac{1}{2}$ in. Said to be from the field of Marathon; acquired with the Elgin Collection, 1816. *Synopsis of Brit. Mus.* 1817, p. 124, No. 113, 1832, p. 202, No. 297; Boeckh, *C.I.G.* i. 542; Osann, *Sylloge*, i. No. 39, p. 135; Seroux d'Agincourt, *Recueil*, pl. 29, 8; Dubois, *Cat. Dufourny*, p. 74, states that it came from a tomb at Marathon. Boeckh states that it was captured by Lord Nelson with the Choiseul Marbles. Projection at back broken obliquely; sharply ridged, but no support at back. Coarse brick-like clay.

C 903. ANTEFIXAL ORNAMENT. In the centre a head (of Eros or a woman) in relief to the front, with hair parted and waved and curls down each side of the face, surrounded by the leaves of a palmette; below are volutes and tendrils. Ht. 10 in. From Athens (?). Presented by Mrs. Cory, 1900. Right side broken away.

C 904. KYMATION-CORNICE, in two pieces, rebated at the ends where they join; the back slopes downwards and is worked on the under side in framed panels, the edges also rebated. Above and below on the front are bands of maeander, and on the curved part a frieze of lotos-and-honeysuckle pattern; these are painted in black and purple on white ground. Length of each piece, 2 ft. $2\frac{3}{4}$ in. Purchased at Athens, 1815. *Synopsis*, 1817, p. 83, Nos. 82*, 83*; Ellis, *Townley Gallery*, i. p. 155. Colours faded. Date not earlier than fourth century B.C.

C 905. ROOF-TILE, probably from a kymation-moulding, the end in section. From the middle projects a lion's head, with open mouth forming a spout; along the front are palmettes and volutes with arches over them, in low relief. The hair of the lion's mane is crisp and spiky. Length 21 in. Ht. $5\frac{1}{4}$ in. Depth 15 in. Purchased at Athens, 1815. *Synopsis*, 1817, p. 78, No. 34*; Ellis, *Townley Gallery*, i. p. 155; Birch, *Ancient Pottery*[2], p. 116. Lower jaw of lion broken away.

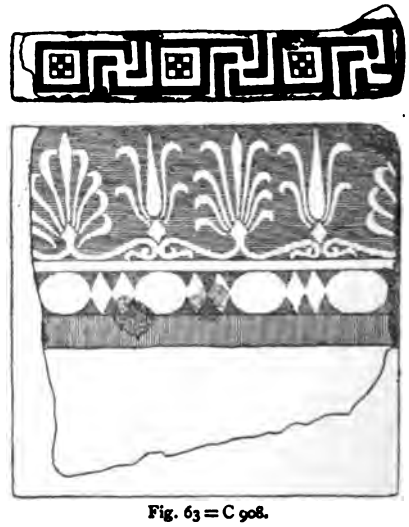

Fig. 63 = C 908.

C 906. ROOF-TILE, as the last. Length $20\frac{1}{2}$ in. Ht. 5 in. Depth $17\frac{1}{4}$ in. Purchased at Athens, 1815. *Synopsis*, 1817, p. 78, No. 35*; Ellis, *Townley Gallery*, i. p. 155. Lower jaw of lion restored.

C 907. ROOF-TILE, as before. Length $2\frac{1}{4}$ in. Ht. 5 in. Depth 20 in. Purchased at Athens, 1815. *Synopsis*, 1817, p. 78, No. 36*; Ellis, *Townley Gallery*, i. p. 155. Lower jaw of lion wanting.

C 908. PAINTED TILE. On the upper edge are patterns of maeanders and chequer squares in black and red; on the front, alternate palmettes and acanthus plants (two of each) united by tendrils, in white on a

black ground, with white band below; below this, bead-and-reel moulding, white on black ground, and a broad band of red; the rest painted yellow. At the back on the r. side is a rim with sloping edge. 11 × 11½ × 2⅜ in. From Aegion. Presented by Col. Leake, 1839. Hittorf, *Arch. antiq.* pl. 83. Broken below and on left side. Probably about third century B.C.

C 909. FRAGMENT OF CORNICE or other architectural member, with egg-and-dart moulding, deeply cut; flat at the back and coloured bright red. Length 11 in. From Kertch. Presented by Dr. D. Macpherson, 1856. Macpherson, *Antiquities of Kertch*, p. 51, No. 39. Probably fourth century B.C.

C 910. ANTEFIXAL ORNAMENT, with a female bust to the front in low relief, as far as the waist. The hair is smooth over the forehead, with curls falling on either side of the face and a wavy tress over each shoulder; she wears a chiton. On either side are volutes, and from her head springs a large palmette, in outline at the top (without background); on the front of the breast are flat acanthus-leaves. Ht. 11⅛ in. From J. T. Wood's excavations at Ephesus, 1867. Two fragments joined; indistinct.

C 911. ANTEFIX. Female bust in relief, with hair parted and waved, wearing chiton; from either side spring tendrils, and from the head a palmette. Height 6¼ in. From excavations at Ephesus, 1868. Top broken off; remains of projection behind.

C 912. ANTEFIXAL ORNAMENT, from the end of a covering-tile (*καλυπτήρ*). Gorgoneion in low relief, of quasi-archaic type, with protruding tongue and a ridge of hair round the face; below, tendrils; on either side, a four-leaved flower. Ht. 2⅞ in. Length 5⅜ in. From Halicarnassos. Obtained by C. T. Newton, 1857. Indistinct. Part of projection at back remaining.

C 913. PART OF CORNICE, of section, with two palmettes (one incomplete) in low relief. Ht. 3½ in. Length 5¼ in. From Halicarnassos. Obtained by C. T. Newton, 1857. Coarse dark clay.

C 914. ANTEFIXAL ORNAMENT, on which is part of an acanthus and myrtle pattern in low relief; on either side is a large volute. Ht. 5⅜ in. From Calymnos. Obtained by C. T. Newton, 1856. Indistinct; part of projection at back remains. Red clay.

C 915. FRAGMENT OF ANTEFIX, with large five-petalled flower, leaves, and tendrils, in low relief. Ht. 4½ in. Length 6 in. From Calymnos. Obtained by C. T. Newton, 1856. Broken away at back.

C 916. FRAGMENT OF ANTEFIXAL ORNAMENT, from the end of a covering-tile. On the front, a palmette and tendrils, with floriated patterns on either side, somewhat indistinct. Ht. 3¼ in. Length 6 in. From Calymnos. Obtained by C. T. Newton, 1856. Part of sides of tile remaining.

C 917. FRONT PART OF COVERING-TILE. On the front in the centre a flower from which spring volutes, each side meeting above in a flower of which only the calyx remains; all in low relief. 5⅝ × 6¼ × 6 in. From Calymnos. Obtained by C. T. Newton, 1856. Upper part of design, probably a large palmette, lost.

C 918. PART OF TILE, of section; on the front, maeanders in relief alternating with chequer-patterns formed of five raised rectangles in *quincunx* fashion. 5 × 6¾ × 7¾ in. From Calymnos. Obtained by C. T. Newton, 1856. End of tile broken away.

C 919. FRAGMENT OF TILE with maeander patterns and concentric squares alternating in low relief on the front. 5 × 3½ × 1⅞ in. From Rhodes. Obtained by C. T. Newton, 1854.

C 920. ANTEFIXAL ORNAMENT, ornamented with acanthus-patterns in low relief, from the angle of a building. Ht. 6 in. From Naucratis. Presented by the Committee of the British School at Athens, 1900.

C 921. ARCHITECTURAL FRAGMENT (?), with patterns roughly cut in relief: alternate lotos-flowers and inverted palmettes with tendrils. Dimensions $3\frac{1}{4} \times 2\frac{3}{4}$ in. Keos, 1884. Coarse red clay.

C 922. SIMILAR FRAGMENT, with pattern of palmettes and spirals in low relief. Dimensions $2\frac{5}{8} \times 2\frac{1}{4}$ in. Keos, 1884. Dark red clay; discoloured by fire.

C 923. ANTEFIXAL ORNAMENT with palmette and volutes in low relief. Ht. $6\frac{1}{4}$ in. Lower edge broken away, also projection at back. Coarse clay.

C 924. PART OF CORNICE with palmette in low relief, from an angle. Ht. $3\frac{5}{8}$ in. Very coarse dark-coloured clay.

D. SICILIAN AND ITALIAN TERRACOTTAS FROM THE FINE PERIOD TO THE ROMAN EMPIRE.

I. STATUETTES, MASKS, AND VASES (D 1–498).

1. TERRACOTTAS FROM SICILY (D 1–50).

D 1. **Cover of Vase,** of conical form, with truncated flat top. The lower edge is in the form of a *scotia*-moulding, with bead-and-reel moulding above; it is ornamented with a row of small lion's heads, which have been gilt, as has the rim round the top. The surface of the cover has been coloured pink on a white slip, on which are painted two women confronted on each side of a *stelè*; the figure on the r. is nearly obliterated, as is the *stelè*. The woman on the l. wears a long white chiton and himation, and her hair is painted brown, the outlines of her figure black; she extends r. hand to the other, who also extends hers.

Ht. 9⅛ in. Diam. 16½ in. From Centorbi. Durand Coll. 1558. De Witte, *Cab. Durand*, p. 363; R.-Rochette, *Peintures ant. inéd.*, p. 431; Kekulé, *Terracotten von Sicilien*, p. 54, fig. 118; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 29, No. 233; cf. Birch, *Ancient Pottery*², pp. 145, 427. One-third of the cover is lost.

D 1A. **Fragment of large Bowl,** with curved lip, which is gilt; round the upper part is a frieze in relief, also gilt, the ground being painted pink on a white slip; below this is a gilt bead-and-reel moulding. The frieze consists of a pattern of tendrils with flowers of six petals, interspersed with small figures of **Eros,** of which five remain; in the centre is a mask of Medusa with richly-curling hair, in which are serpents, and wings on the temples. These decorations appear to have been made separately and attached.

Ht. 3¼ in. Diam. 16¼ in. From Centorbi. Durand Coll. 1559. De Witte, *Cab. Durand*, p. 363; Kekulé, *Terracotten von Sicilien*, p. 53, fig. 116; *Arch. Zeit.* 1846, p. 225; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 29, No. 233. Half of the circumference is wanting, and the whole of the lower part; the right wing of Medusa is broken off, and the Erotes are injured and indistinct. This does not belong to the cover (D 1), under which it is placed. Cf. Birch, *Ancient Pottery*², p. 145, Panofka, *Terracotten des k. Mus. zu Berlin*, pl. 63, and Campana, *Ant. opere in plastica*, pl. 54; for the shape of the vase see Kekulé, *op. cit.* pl. 59, and *Karlsruhe Auswahl*, pl. 11, fig. 2.

D 2. **Fragment of Bowl,** similar to the last. The Medusa head rises out of an acanthus-plant with flowers; several of the tendrils are tightly twisted like those of the vine or ivy, and look like serpents; only two Erotes remain, one on

either side of the head, beating *tympana* with their outstretched hands. The whole design has been gilt, and the ground covered with a red wash.

Length 12½ in. Ht. 6½ in. From Centorbi. Durand Coll. 1559. De Witte, *Cab. Durand*, p. 363; Kekulé, *Terracotten von Sicilien*, p. 53, fig. 117. Head of Medusa complete but indistinct; parts of plant and tendrils broken away.

D 3. **Bust of Eros,** rising from the centre of a circular plate. He looks down to his l.; his hair is arranged in a plait along the top of the head and falls in curls to the neck each side; he wears a chiton, and himation in which his r. arm is slung. He has small wings, which are spread; his l. arm has been extended. The figure is covered with a white slip (much worn) and the hair is coloured dark red, the drapery pink. Detached from the figure, but once held in the l. hand, is an open mirror-case (formerly thought to be a conventionally-rendered butterfly), which is nearly all restored. The plate is ornamented with a row of radiating leaves forming an open calyx.

Diam. 10½ in. Centorbi, Dennis, 1863. Kekulé, *Terracotten von Sicilien*, pl. 49, fig. 3, p. 78; Hübner, *Bildniss einer Römerin*, pl. 3, fig. 9, p. 18; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 90, No. 49. Cf. *Karlsruhe Auswahl*, pl. 11, fig. 1 (unwinged figure). Left arm broken at elbow; repaired. Back not worked; hole for suspension.

D 4. **Circular Plate** with head of Medusa in high relief, inclined to her l., looking upwards. The hair is parted and richly waved in snaky locks down either side of the face; she has a serpent (?) loosely knotted round the neck, beyond which are three rows of pointed leaves radiating all round. On the face and neck is a white slip, the eyes, lips, and hair being picked out with dark red. The plate has a raised rim with astragalus pattern.

Diam. 7⅛ in. Centorbi, Dennis, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 90, No. 47. Repaired. Two holes above for suspension. Cf. Millingen, *Anc. Uned. Monum.* ii. pl. 19, fig. 2.

D 5. **Plate,** as the last. Face to front; remains of white slip, and of pink and blue colour.

Diam. 6¼ in. Centorbi, Dennis, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 90, No. 46. Part of right side broken away; somewhat indistinct. Two holes above for suspension.

D 6. **Plate,** as D 4, but somewhat fragmentary. In the hair are small wings, painted dark purple; no traces of white slip or of other colours

Diam. 6¼ in. Centorbi, Dennis, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 90, No. 48. Right side of head and part of plate on both sides wanting. Two holes for suspension.

D 7. **Female Head.** The hair is parted and waved in thick masses; she wears a necklace and *calathos* (hollow at back) ornamented with two rows of circular flowers and dentated patterns above. PLATE XIII.

Ht. 4 in. Gela, Dennis, 1863. Flat at back, with hole. Features of fifth-century Greek type. Cf. Kekulé, *Terracotten von Sicilien*, pl. 11, fig. 2, p. 62, fig. 124; also the Cypriote heads, A 257, 258, 275 ff.

D 8. **Head of Goddess,** of ideal type, broken away above neck. Hair parted and richly waved; wears *calathos* and fillet tied in a bow in front.

Ht. 7¼ in. Probably from Sicily. Durand Coll. Back flat, cut away below. Good style; cf. Kekulé, *Terracotten von Sicilien*, pl. 9.

D 9. **Head of Goddess,** of ideal type; hair parted and richly waved; wears *calathos*, the front half only of which is indicated.

Ht. 7 in. Probably from Sicily. Durand Coll. (Cat. 1651). Remains of white slip, discoloured. Back hollowed out. Cf. Kekulé, *Terracotten von Sicilien*, pls. 9, 10.

D 10. **Head of Goddess,** as the last; on the *calathos*, three flowers of eight petals; necklace indicated by two incised lines (?); neck and part of breast remaining. PLATE XII.

Ht. 6¼ in. Probably from Sicily. Back flat, with hole through middle of head. Fine ideal type; cf. Kekulé, *op. cit.* pl. 11.

D 11. **Dancing Girl,** on a small circular plinth. She rushes forward with head back to her r. and r. foot drawn back, the l. advanced in front of it; her arms are extended. Her hair is parted and waved, and she wears long chiton with flowing skirts and *apoptygma;* the whole has been covered with a greyish glaze.

Ht. 11⅛ in. Centorbi, Dennis, 1863. Kekulé, *Terracotten von Sicilien*, pl. 43, p. 74. In bad condition, much injured by fire and otherwise, and repaired; right hand lost and part of back broken away. Back modelled (except head); hollow underneath.

D 12. **Winged Androgynous Figure.** The body is inclined in an S-shaped curve over to its l., the l. foot crossed over the r., the hands are extended, and the face turned to his l.; the wings, which are of large size, are spread. The hair is parted and waved and knotted in a bunch of curls at the nape of the neck; drapery is twisted round the r. leg, and a fold is caught up over the l. shoulder; the breasts are those of a young girl. The flesh is covered with an orange-coloured enamel glaze, and the drapery and wings with a white slip; on the wings are traces of colour.

Ht. 15 in. Centorbi, Dennis, 1863. Kekulé, *Terracotten von Sicilien*, pl. 47, fig. 2, p. 76; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 86, No. 30. Much injured and repaired; hands and right foot wanting; left wing broken and left foot restored. Back slightly modelled.

D 13. **Androgynous Figure,** as D 12, but without wings. Here the l. foot has been drawn back, but the drapery is disposed as in last; the hair has a fillet round it, and is drawn back in parallel plaits, but not worked at the back. The flesh is covered with a brown glaze; the breasts are those of a man, but otherwise the figure is feminine.

Ht. 15 in. Centorbi, Dennis, 1863. Kekulé, *Terracotten von Sicilien*, p. 33, fig. 76; *Guide to 2nd Vase Room*, pt. 2 (1875), p. 86, No. 28. Right arm, left fore-arm, and feet lost; part of head and back wanting. Back nearly flat; hollow. Cast in two pieces; the right arm separately.

D 14. **Aphroditè** (?), standing with body and l. knee bent, and arms raised, looking to l. The hair is parted and waved, with a knot at the nape of the neck, and encircled by a thick fillet; drapery is twisted round the r. leg with a fold nearly covering the pubes, caught up over the l. shoulder, and falling behind, as in the last two figures. The figure is covered with a white enamel glaze; on the drapery are traces of pink and blue.

Ht. 15¼ in. Centorbi, Dennis, 1863. Kekulé, *Terracotten von Sicilien*, pl. 47, fig. 1, p. 76; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 86, No. 27. Right leg and left fore-arm wanting; right hand and back injured; glaze much worn. Back modelled, but flat, with hole.

D 15. **Eros in Girl's Clothes,** dancing. His r. leg is extended and his body thrown back, the head inclined to his r.; the arms have been extended; his hair is arranged in a plait along the top of the head, falling in thick curls on either side, and he wears a long high-girt chiton with spreading skirts like a dancer's.

Ht. 5⅛ in. Probably from Centorbi. Durand Coll. *Cab. Durand*, 1700 (?); Kekulé, *Terracotten von Sicilien*, pl. 44, fig. 3, p. 75. Arms and wings broken off; face indistinct. Back slightly modelled, with hole; hollow underneath.

D 16. **Aphroditè.** She stands with l. foot raised on a plinth, the body thrown back and arms extended, looking down to her r. Her hair is parted and waved under a *sphendonè* and tied in a bow on the top, with tresses escaping down the neck; she wears a himation twisted round the thighs and falling to the feet. Remains of white enamel on flesh and red (?) on hair and plinth. The attitude and arrangement of the drapery are reminiscent of the Aphroditè of Melos; the drapery is roughly treated, with stiff metallic folds.

Ht. 16¼ in. Centorbi, Dennis, 1863. Kekulé, *Terracotten von Sicilien*, pl. 47, fig. 4, p. 76; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 85, No. 23. Much injured and repaired; hands injured and part of back wanting. Back slightly modelled; hollow underneath.

D 17. **Aphroditè,** similar to D 16, but smaller and less distinct. She stands on a rock, looking to her r., the body bent in a S-shaped curve; her r. hand is extended and l. raised, pointing outwards. Her hair is drawn back into a knot, and her himation covers r. leg and l. thigh and hangs in folds over a tall *stelè* on her l. side. The nude parts have been covered with a white enamel glaze; on the drapery are remains of a dark glaze, and the hair is coloured red.

Ht. 10¾ in. Centorbi, Dennis, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 85, No. 24. Repaired; left fore-arm lost. Back slightly modelled (part wanting); hollow underneath.

D 18. **Aphroditè.** She stands with l. foot raised on a rock, her head and body leaning forward, and r. hand raised; her hair is parted and waved and drawn into a conical spiral knot at the back, and she wears shoes and a himation twisted round the thighs and falling to the feet. The figure is covered with a white slip; the hair and shoes have been coloured red and the drapery pink, with blue stripes.

Ht. 11⅜ in. Centorbi, Dennis, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 86, No. 26. Left arm lost. Back modelled, with hole; hollow underneath. The attitude seems to suggest that the figure has been leaning against another on her left.

D 19. **Eros and Girl** embracing, as busts only, which have probably been attached to some object. Eros behind places r. hand on the girl's r. breast and l. hand on her l. shoulder; she turns round, placing r. hand on his head, and raises her lips to meet his, looking up at him. Eros has short curly hair, with a plait along the top of the head, and drapery over l. arm; of his r. arm only the hand and wrist are indicated. The girl's hair is parted and waved and drawn back into a double knot; over her l. arm is drapery.

Ht. 8⅛ in. From Centorbi. Durand Coll. *Cab. Durand*, 1643; Kekulé, *Terracotten von Sicilien*, pl. 49, fig. 2, p. 78; Huish, *Gk. Terracotta Statuettes*, pl. 63; *Arch. Zeit.* 1884, p. 12, note. Head of girl restored; her right hand injured and left breast scraped; traces of white slip. The busts are hollowed out behind. On the old identification of this type as Eros and Psychè, see above under C 198, and cf. *Röm. Mittheil.* xvi. (1901), p. 89, note 2; no wings are indicated on either of these figures. Kekulé mentions remains of colouring on the figures, but none is now visible.

D 20. **Dionysos and a Maenad** (P). Dionysos stands on the r. of the Maenad, with l. leg crossed over r., and body bent over to his l., looking to his r.; he places l. arm round her neck. His hair is arranged along the top of the head in the plait characteristic of Eros, and falls in curls on either side of the face, being gathered in a bunch of curls each side of the neck; a chlamys hangs over his l. arm, and on his r. foot is a boot. The figure is covered all over with a flesh-coloured glaze; the hair is red and the boot blue with red about the toe. The Maenad, who is a smaller figure, stands with r. foot drawn back and l. arm hanging by her side; she wears a chiton leaving l. shoulder bare and fawn-skin over it. The figure has been covered with a white slip; the hair and edge of fawn-skin are red. These two figures have also been identified as Eros and Psychè, but there is no indication of wings in either case, and it is not certain that the head of the male figure belongs to it, the base of the neck being made up in plaster.

Ht. 10⅛ in. From Girgenti; acquired from Mons. C. Lenormant's widow, 1867. Kekulé, *Terracotten von Sicilien*, pl. 48, fig. 1, p. 77; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 89, No. 42. Head of Maenad and right arm and left foot of Dionysos lost; repaired throughout. Back nearly flat, with hole; hollow underneath. Similar in type and style to figures from Centorbi.

D 21. **Girl carrying Eros.** She moves rapidly to r., looking up to her r. at Eros, who is seated on her back with l. knee thrust inside her r. arm at level of waist; her clasped hands support him behind. Her hair is parted and drawn back to a knot at the nape of the neck; she wears a *sphendonè* and long chiton with *apoptygma* over r. shoulder only, girt below the breasts, the skirts floating behind. On her chiton are purple stripes. Eros places r. hand near her r. shoulder and l. hand on her l. breast; his hair is arranged in a plait along the top of the head and a curl on either side of the neck, and he wears a himation over l. shoulder muffling l. arm and twisted round lower limbs, and shoes. On his face is a pink glaze; the hair is coloured dark red, and the eyes are picked out in black and white; on the body and arm are remains of brown glaze, and on

the himation a purple stripe. On the base at the back is attached an open mirror-case, which is modern.

Ht. 13¼ in. Centorbi, Dennis, 1863. Kekulé, *Terracotten von Sicilien*, p. 76; Murray, *Handbook of Greek Archaeology*, p. 322; Smith, *Dict. of Antiqs.*[3] ii. p. 797; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 88, No. 35. Right wing of Eros lost; traces of white slip on figure of girl. Back not worked, with hole; hollow underneath, with irregular edge. Compare for the composition a mirror-case from Corinth, *Arch. Zeit.* 1873, pl. 7, fig. 1. Head and arms of Eros doubtful.

D 22. **Girl carrying Eros.** As the last, but much smaller; the girl has no *sphendonè*, but wears shoes, and her hair is coloured dark red; her left arm is not indicated. Her figure is covered with a white slip, and on the chiton are remains of pink glaze and a blue stripe. The nude parts of Eros are covered with a flesh-coloured glaze, and his hair is dark red, the wings blue and pink.

Ht. 9 in. Centorbi, Dennis, 1863. Kekulé, *Terracotten von Sicilien*, pl. 46, fig. 2, p. 75; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 87, No. 34. Figure of Eros somewhat indistinct; right wing broken, and right hand lost. Back slightly modelled; irregular lower edge, hollow underneath.

D 23. **Aphroditè (P) adjusting Sandal.** She stands on l. leg with body bent over to her r., looking up to her l.; her r. leg is bent up behind, with sandal on foot, to which she applies her r. hand. Her hair is parted and drawn back into a knot; she wears long chiton and himation twisted round the body with a heavy fold falling over the l. shoulder and held in l. hand. The drapery below assumes an approximately square form, like a terminal figure; the hair is coloured red, and there are traces of a flesh-coloured glaze on the figure.

Ht. 6⅛ in. Centorbi, Dennis, 1863. Kekulé, *Terracotten von Sicilien*, pl. 42, fig. 5, p. 74; Bernoulli, *Aphrodite*, p. 340; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 88, No. 37. The right arm is a modern restoration, though its action is doubtless correct. Back partly modelled, with hole; hollow underneath.

D 24. **Nereid on Sea-Monster.** She is seated sideways on its fore-part, with l. arm bent, looking to her l.; her hair is parted and waved, with a knot at the back, and she wears a fillet or cap and himation over lower limbs which forms a veil behind her back, blown out like a sail by the wind. Her veil is covered with a white glaze inside, with purple and blue markings. The long curled tail of the monster, down which is a ridge of spines, is waved aloft on her l. side; it is uncertain whether it is a Hippocamp, or possibly a Triton (cf. Kekulé, *Terracotten von Sicilien*, p. 37, No. 7) or sea-Centaur (*ibid.* pl. 41, No. 1), as the head and fore-legs are wanting. It has been covered with a glaze, blue on the body and purple on the tail.

Ht. 6 in. Centorbi, Dennis, 1863. Kekulé, *Terracotten von Sicilien*, pl. 41, fig. 2, p. 73; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 89, No. 38. Upper edge of himation and tail of monster injured, right arm of Nereid broken off at elbow, and feet wanting; on her figure, traces of white slip. Back not worked; hole through body of monster.

TERRACOTTAS FROM SICILY.

D 25. **Young Girl.** She stands with l. leg bent and r. hand extended, looking down to her l.; her l. arm rests on a quadrangular column. Her hair is parted and waved, and she wears a himation over l. shoulder covering the arm and passing over the r. thigh, with a twisted fold falling over the l. thigh. The figure is covered with a white enamel glaze except the hair, which is coloured yellowish-brown. PLATE XI.

Ht. 6⅞ in. Centorbi, Dennis, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 87, No. 33. Right arm and part of back restored, with marks as if of wings broken off; back of head and fingers of right hand injured; feet wanting. Back flat below, with hole.

D 26. **Eros.** He moves forward with r. leg drawn back and r. arm extended, looking to his l.; his hair is arranged in a top-knot over the forehead, and waved, falling in thick curls all round; he wears shoes, and a himation over l. arm and round lower limbs, the folds of which he has held up with l. hand. The nude parts of the figure are covered with a bright pink enamel glaze, the drapery with a white glaze.

Ht. 5⅛ in. Centorbi, Dennis, 1863. Kekulé, *Terracotten von Sicilien*, p. 76; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 87, No. 32. Arms from elbows and wings broken off. Back slightly modelled, with hole; hollow underneath.

D 27. **Eros,** as the last, but body more inclined forward and action more vigorous; he looks to his r.; his r. arm has been extended and his wings spread; hair as last, but no top-knot. On the nude parts are remains of a pink glaze; the hair has been red and the drapery white.

Ht. 5⅛ in. Centorbi, Dennis, 1863. Kekulé, *Terracotten von Sicilien*, pt. 2 (1878), pl. 47, fig. 3, p. 76; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 87, No. 31. Right arm restored to elbow and fore-arm wanting; right wing broken off; in bad condition. Back partly modelled, with hole; hollow underneath.

D 28. **Aphroditè** (P). She stands with l. leg bent and l. arm raised, looking down to her r.; hair waved, with a top-knot in front, falling in curls on shoulders; wears shoes, and a himation twisted round lower limbs. The flesh of the figure, front and back, is covered with a purple glaze, the lower part with a white glaze; at the back on the l. side is a rock supporting it as high as the waist. The body is that of a youth, but the head is feminine, and the type is that of an Aphroditè as D 16–18, 29. PLATE XI.

Ht. 8½ in. Centorbi, Dennis, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 86, No. 29. Right arm, left hand, and right foot wanting; head restored (?), and back repaired. Back slightly modelled, with hole; hollow underneath.

D 29. **Aphroditè**; type as the last, but more distinctly feminine. Left leg bent, the foot resting on the base of a rock; she looks to her r., and her r. hand is extended. Hair knotted at nape of neck; himation twisted round lower limbs. The nude parts of the figure are covered with a purple glaze, and the drapery and rock with a white slip; the hair is coloured yellowish-brown.

Ht. 9¼ in. Centorbi, Dennis, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 85, No. 25. Left arm lost; right foot and fingers of right hand injured; back of body broken away. The body and right arm seem to be more or less restored. Back flat below; circular hole; hollow underneath.

D 30. **Aphroditè** seated, with hands on knees and legs placed close together. Her hair is parted and waved and knotted at the nape of the neck; she is entirely nude; no seat is indicated.

Ht. 9¼ in. Gela, Dennis, 1863. Corroded and indistinct, but complete. Back modelled; hole underneath.

D 31. **Terminal Figure of Seilenos,** on a restored plinth; both arms under drapery. The r. hand is raised to the end of the beard and the l. hangs by his side, holding up a fold of drapery; his hair is parted and gathered in a double top-knot over the forehead, and his body is wrapped in a chlamys covering the arms. The figure is covered with a white slip; the hair, eyes, and beard are black.

Ht. 6 in. Centorbi, Dennis, 1863. Kekulé, *Terracotten von Sicilien*, p. 35, fig. 79. Injured by fire. Back not worked, with hole; down the front of the term is a groove. Cf. Froehner, *Gr. Vasen u. Terracotten zu Karlsruhe*, p. 73, No. 345.

D 32. **Head of Chthonian Goddess,** broken off at the shoulder from a seated figure, probably of Persephonè. She wears a *calathos* ornamented with a row of rosettes or flowers (as in the archaic example B 408), beneath which her hair is parted and waved; at the back is a veil falling over the shoulders.

Ht. 3¼ in. Syracuse, Dennis, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 90, No. 43. Somewhat indistinct. Back flat. Type archaic, but style later; probably late fifth-century.

D 33. **Bust of Eros** (P), broken at the waist from a figure. He looks down to his r.; his hair is arranged in a plait along the top of the head and waved back from the face, curling at the ends; with r. hand he draws together the folds of a chlamys at his neck. The flesh is covered with a pink slip, the drapery with a white; there are traces of pink on the hair and blue on the eyes and chlamys.

Ht. 4 in. Centorbi, Dennis, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 88, No. 36. Right hand injured, and left arm wanting from shoulder; surface of right arm scraped; back restored. No indication of wings.

D 34. **Artemis** (P), upper part of, broken off obliquely at waist. She appears to be moving to her l., with head inclined the opposite way, and arms extended; her hair is parted and tied in a bow on the top, with ringlets falling on the shoulders and behind, and she wears a chiton and chlamys or himation fastened on r. shoulder.

Ht. 4 in. Centorbi, Dennis, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 89, No. 41. Arms broken at elbows; remains of white slip. Back roughly modelled.

D 35. **Female Head.** The hair is parted and richly waved, and gathered in a large globular knot on the top, with a band round it.

Ht. 2 in. Syracuse, Dennis, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 90, No. 44. Back flat, not worked. Cf. Kekulé, *Terracotten von Sicilien*, pl. 12, fig. 2.

D 36. **Head of Maenad** (P), broken off at base of neck, looking upwards and slightly inclined to her l.; hair in curly locks all round the head, with thick stippled wreath. Face and neck covered with a pink glaze; hair red.

Ht. 3 in. Centorbi, Dennis, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 89, No. 39. Large style; back not worked.

D 37. **Head of Artemis** (P), broken from a statuette. She looks down to her r.; her hair is parted and waved and tied in a bow on the top of the head, round which is a wreath; she wears earrings. On the face are remains of white glaze.

Ht. $3\frac{5}{8}$ in. Syracuse, Dennis, 1863. Repaired; partly discoloured by fire. A hole is cut in the top.

D 38. **Female Head,** broken off at the base, inclined to her r.; wears earrings; hair parted and drawn back into a double knot on the crown. The face is covered with a lilac-pink glaze.

Ht. $2\frac{3}{4}$ in. Centorbi, Dennis, 1863. Injured on right side. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 89, No. 40.

D 39. **Female Head,** broken from a figure, looking down to her r., with lips parted; wears earrings; hair parted and waved back, but no knot indicated. The face and neck are covered with a bright red glaze, in front and behind; the hair is coloured red.

Ht. $3\frac{1}{2}$ in. Centorbi, Dennis, 1863. Solid.

D 40. **Female Head,** of a fine ideal type, perhaps representing Hera. The hair is parted and richly waved over a fillet; it has been coloured red, as have the lips, and the face has been covered with a pink slip.

Ht. $5\frac{7}{8}$ in. From Girgenti. Presented by Sir John Evans, K.C.B., 1891. Top of head injured; hole in back, which is not modelled but flat. Broken from a statuette. Cf. Kekulé, *Terracotten von Sicilien*, pl. 10.

D 41. **Dolphin,** with erect tail terminating in two fin-like appendages, between which is a raised knob; mouth rests on ground.

Length $5\frac{1}{2}$ in. Centorbi, Dennis, 1863. Repaired.

D 42. **Relief.** A woman to r. with r. leg bent and r. arm raised has been playing on a lyre held in l. hand; she leans against a column, and wears long chiton and himation over l. shoulder, covering the l. hand and passing under r. arm.

Ht. $2\frac{3}{4}$ in. Syracuse, Dennis, 1863. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 90, No. 45. Head and right hand lost, also most of lyre. Cut in outline, like an ἔμβλημα.

D 43. **Bust of Woman.** Her hair is parted and waved, and drawn up to the top of the head; she wears large earrings, chiton with sleeves and *apoptygma*, and a belt and cross-belt meeting in a circular loop between the breasts. The sleeves of the chiton are marked with featherings.

Ht. $4\frac{1}{4}$ in. Syracuse, Dennis, 1863. Left side of body lost, and right side of face injured; restored. Back flat.

D 44. **Girl** wrapped in himation; imitation of Tanagra type. She stands with l. foot drawn back and r. hand on hip, the l. by her side holding the edge of her himation. Her hair is parted and drawn back in parallel waves to a knot at the nape of the neck, and she wears an ivy-wreath, earrings, shoes, long chiton, and himation covering her arms. The figure is covered with a white slip, which only remains on the drapery; the hair is red, the wreath bluish green.

Ht. 10¾ in. Probably from Centorbi. Durand Coll. *Cab. Durand*, 1601; Kekulé *Terracotten von Sicilien*, pl. 32, fig. 1, p. 70; Clarac, *Musée de Sculpt.* iv. pl. 702, fig. 1665. In bad condition; repaired; head restored. Back slightly modelled, with hole; hollow underneath.

D 45. **Girl** wrapped in himation, as the last. Right foot drawn back and l. hand on hip, the r. holding a fold of drapery across the waist; thick stippled wreath with large leaves; no earrings. The chiton has a blue border, and the whole has been covered with a white slip.

Ht. 10⅜ in. Probably from Centorbi. Durand Coll. *Cab. Durand*, 1597; Clarac, *Musée de Sculpt.* iv. pl. 701, fig. 1661; Kekulé, *Terracotten von Sicilien*, pl. 29, fig. 3, p. 69. Head repaired. Back modelled, with hole; hollow underneath. Much poorer work than the last.

D 46. **Female Head.** The hair is drawn back from under an *ampyx* in parallel tresses and wound round in a large plait on the crown, below which is a fillet.

Ht. 2⅛ in. Gela, Dennis, 1863. The head is not hollow, and has been inserted separately into a figure. Good style. Remains of red colour.

D 47. **Upper Part of Woman** playing double flutes; her hair is waved back from the face and drawn up into a high knot, and she wears a chiton with *apoptygma*.

Ht. 3 in. Centorbi, Dennis, 1863. Back not worked, partly broken away; left shoulder and all below waist wanting; indistinct. Cf. Kekulé, *Terracotten von Sicilien*, p. 14, fig. 20.

D 48. **Comic Mask.** The hair is parted and brushed smoothly away from the temples; round the forehead is a thick wreath or fillet; the eyes and mouth are pierced through.

Ht. 1¾ in. Centorbi, Dennis, 1863. Hollowed out behind; rather thick.

D 49. **Male Mask.** The expression is keen, the features being sharply cut; the hair is brushed vertically up from the forehead, and the mouth and pupils of the eyes are pierced through. The face is covered with a brown enamel glaze.

Ht. 1⅞ in. Centorbi, Dennis, 1863. Hollowed out behind; thinner than last. Sides of head broken away.

D 50. **Part of Brazier** (*πύραννος*). On a panel, within an arch, is a male bearded head in low relief, with erect shaggy hair spreading out round the head; snub nose and heavy brows, long pointed ears, and long moustache.

Ht. 3 in. Gela, Dennis, 1863. Projection with beard broken; discoloured by fire. Conze's type III. (*Jahrbuch d. arch. Inst.* v. (1890), p. 126), but not in his list.

2. MAJORCA (D 52-53).

D 52. **Aphroditè,** on a moulded plinth. She stands with l. leg bent; she wears a *stephanè*, and a large himation falls from the back of her head over her extended r. arm, and is held out in a large fold with the l., which is raised to the l. side of her head.

Ht. 6⅝ in. Found in Alcudia Bay, Majorca. Presented by H. H. Gibbs, Esq. (Lord Aldenham), 1888. Indistinct details, owing to the disappearance of the white slip. Back not modelled; hollow underneath. The features are of an archaistic type.

D 53. **Isis and Harpocrates.** Isis stands on a plinth to the front with r. leg slightly bent, holding up a *sistrum* in r. hand; in l., which rests on a moulded column, is a *phialè*. She wears a high Egyptian head-dress, long chiton, and thick himation over l. shoulder. At her r. side is Harpocrates to the front, a small boyish figure with r. fore-finger on mouth, wearing a conical cap.

Ht. 5½ in. Found in Alcudia Bay, Majorca. Presented by H. H. Gibbs, Esq. (Lord Aldenham), 1888. Details very indistinct, the white slip being completely worn away. Back partly modelled; hollow underneath.

3. STATUETTES, ETC., FROM ITALY, MOSTLY OF THE HELLENISTIC PERIOD (D 54-180).

D 54. **Female Mask.** Fourth-century type; hair parted and brushed back, and wound round in a knot at the top of the head. Hair coloured yellow.

Ht. 2½ in. Durand Coll. 1664.

D 55. **Tragic Mask,** female; perhaps intended to be worn. The face is smooth, the nose straight and lips parted; the eyebrows are prominent, but no folds of skin indicated; the eyes are pierced through. The head is surrounded by an ὄγκος composed of parallel plaits of hair starting from a vertical band over the forehead and falling down each side of the face. Over the forehead and in the right cheek are holes.

Ht. 8½ in. From Rome. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 95, No. 36. Traces of white slip; repaired. Partly hollowed out behind. Cf. Stephani, *Compte-Rendu*, Atlas, 1881, pl. 4, fig. 2.

Fig. 64 = D 55.

D 56. **Tragic Mask,** with open mouth and ὄγκος with carefully-worked hair in parallel tresses.

Ht. 3 in. From Nola. Bequeathed by Sir W. Temple, 1856. Remains of white slip. Hollow behind.

D 57. **Tragic Mask,** representing a king or Dionysos. Hair elaborately arranged, with triple row of formal curls over the forehead, and falling on either side in similar triple rows; round the head is an *ampyx* or wreath with a cluster of berries (?) marked by stippling over each temple; straight moustache, and beard in four separate locks.

Ht. 1¼ in. Back not worked.

D 58. **Tragic (?) Mask,** female, including top of head. Hair waved back from the face; sharp thin nose and wide open mouth; wears earrings and *opisthosphendonè* knotted over forehead. Hair painted black; traces of red on mouth and of black (?) on the head-dress.

Ht. 4½ in. From Corneto. Castellani, 1873. Much repaired. Hollowed out deeply behind.

D 59. **Comic Mask,** of bearded elderly man. Thick hair, over which is a fillet; irregularly-wrinkled forehead and flat nose; beard in separate curls.

Ht. 2¼ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Traces of pink colour; modelling not finished off at sides. Solid; back not worked.

D 60. **Comic Mask.** Hair parted and waved back; flat features.

Ht. 1⅛ in. From Ruvo. Bequeathed by Sir W. Temple, 1856.

D 61. **Comic Mask.** Hair brushed straight back; prominent eyes.

Ht. ¾ in. From Capua. Bequeathed by Sir W. Temple, 1856. Edges broken all round.

D 62. **Comic Mask,** with thick wig, wrinkled face and very flat nose, heavy eyebrows and very large eyeballs, and open mouth.

Ht. 3¼ in. From Capua. Castellani, 1873. Part of top, in which are two holes, broken away.

D 63. **Comic Mask,** as the last, including half of the head, cut obliquely from crown to chin.

Ht. 2¾ in. From Capua. Castellani, 1873. Two holes in top for suspension; partly covered in at back.

D 64. **Comic Mask.** Large eyes and very flat nose; wrinkled forehead, heavy eyebrows, and very wide mouth pierced through. On the face are remains of red colour.

Ht. 5 in. From Etruria. Campanari, 1839. Top broken away on right side and at back. Half-head, cut obliquely from crown to chin.

D 65. **Youthful Mask,** forming the front half of the head. The hair is indicated by a slightly-raised surface; the mouth is open and the upper teeth visible; the nose is small. Traces of red colour, and of blue on the eyes.

Ht. 4¼ in. From Etruria. Campanari, 1839. Indistinct; modelled by hand.

D 66. **Comic or Satyric Mask,** forming the front half of the head. Wrinkled forehead, raised eyebrows, small snub nose, and open mouth; on the forehead two clusters of berries from a wreath broken away.

Ht. 4¾ in. From Corneto. Castellani, 1873. Hollowed out deeply with flat rim at back; coarse and thick. May have formed a spout for architectural purposes.

D 67. **Comic Mask,** forming the front half of the head. Hair lightly indicated in relief, with wavy incised lines, and parted, with a broad fillet round it; large eyes and heavy eyebrows, the pupils of the eyes not indicated; flat nose and mouth pierced through, bordered with crinkly lines for beard and moustache.

Ht 5¼ in. From Corneto. Castellani, 1873. Two holes in top for suspension; cut obliquely from crown to chin.

D 68. **Comic Mask,** in low relief, with a ridge of stiff hair all round; wrinkled forehead, thick eyebrows, and flat nose; mouth-orifice nearly circular. The mouth and pupils of eyes are pierced through; the face is coloured red.

Ht. 6¼ in. Towneley Coll. Left side broken. Two holes pierced above, and one on right side; rim round lower edge at back.

D 69. **Comic Mask,** with raised eyebrows; wig all round face with finely-rendered straight hair, falling low over the forehead.

Ht. 1 in. Towneley Coll. Flat at back.

D 70. **Comic Mask,** as the last; wide mouth, flat nose, and prominent eyes.

Ht. 1 in. Towneley Coll.

D 71. **Comic Mask** in low relief with remains of flat background; heavy wig, flat features, and sunken eyes.

Ht. 1½ in. Towneley Coll.

D 72. **Comic Mask,** on a medallion, with thick wig.

Ht. 1 in. Towneley Coll. Very indistinct; at the top behind, a knob.

D 73. **Comic Mask,** on a medallion; flat features and wide mouth; hair indicated round forehead; teeth also indicated (?).

Diam. 1 in. Towneley Coll. Burnt to a grey colour.

D 74. **Comic Mask,** from a medallion; wrinkled forehead and heavy eyebrows.

Ht. ¾ in. Towneley Coll. Background wanting.

D 75. **Comic Mask.** Flat nose and sunken eyes; wig coming down low over forehead.

Ht. 1½ in. Indistinct; discoloured by fire. Back slightly hollowed out.

D 76. **Comic Mask.** Hair parted and brushed away from face; raised eyebrows.

Ht. 1¼ in. Edges broken. Flat at back.

D 77. **Comic Mask.** Hair parted and brushed back ; circular.

Diam. $\frac{7}{8}$ in. Very indistinct ; discoloured by fire.

D 78. **Comic or Satyric Mask,** forming an amulet, with loop for suspension ; straight hair over forehead.

Ht. $1\frac{1}{4}$ in. Very indistinct ; discoloured by fire. Back slightly hollow.

D 79. **Grotesque Mask,** on a medallion. Hair parted and waved each side ; flat features and thick eyebrows.

Diam. 1 in. Knob at back.

D 80. **Grotesque or Dionysiac Mask.** Hair parted ; wreath with clusters of berries over forehead ; large projecting ears and wide elongated mouth (pierced through) ; lines of eyebrows and nostrils much prolonged.

Ht. $1\frac{1}{4}$ in. Towneley Coll. Worked up at back to form a rim round the edge.

D 81. **Victory,** as D 144. She stands with l. leg crossed over r. and head inclined to her r. ; the l. elbow rests on a square column, and in r. hand she holds an *alabastron.* Her hair is drawn in parallel waves into a knot on the crown, and she wears earrings, a wreath of pointed leaves, shoes, and himation round lower limbs, twisted over l. arm. There are remains of pink on the himation, red on the hair, and pink and blue on the wings.

Ht. 10 in. Steuart Coll., 1846. Left hand and top of alabastron broken off; wings repaired. Back not worked (except head), with hole ; hollow underneath.

D 82. **Victory,** as D 81, looking at an object which she has held up in r. hand, the l. hanging over the top of the column. Hair in a small knot at back, but no wreath ; her wings are raised and spread. Traces of white slip, but none of colour except some pink on the himation.

Ht. $10\frac{1}{4}$ in. Millingen Coll., 1847. Back not worked (except head), with hole ; hollow underneath. D 81, 82, 144 seem to be from the same mould, and from a large vase like D 182.

D 83. **Eros ;** androgynous type. He stands with r. leg bent, looking to his r. ; he wears shoes and a thick wreath with leaves, and a flower in front, round which is twisted a fillet with ribbed ends falling on the shoulders ; over his r. leg is drapery, held forward with r. hand and caught up from behind over l. arm. He has female breasts, and his wings are addorsed ; the hair is not worked.

Ht. $9\frac{1}{2}$ in. From Capua. Castellani, 1873. Back not worked, with hole ; hollow underneath.

D 84. **African Boxer,** forming a pair with D 85. He stands with legs straight and body thrown back, looking up to his r. with hands raised in front of him as if to ward off the blow which the other is about to deal. He is beardless and partly bald, with coarse, thick features ; he wears a loin cloth twisted round his waist and the *caestus* on each hand.

Ht. $10\frac{3}{8}$ in. Acquired from Mr. Auldjo, 1852. Left foot lost. Modelled in the round.

D 85. **African Boxer,** as the last, but more youthful. He advances on l. foot with r. arm raised and drawn back, head turned to his l., and l. arm advanced in a defensive attitude; he has crisp curly hair and features of negro type. On the face and hair are traces of dark colour.

Ht. 9⅝ in. Acquired from Mr. Auldjo, 1852. Head and feet repaired. Modelled in the round.

D 86. **Negro** seated on rock. He is nude, with curly hair and realistic features; in l. hand he holds a folded scroll, on which he is about to write with extended r. hand.

Ht. 8 in. From Fasano. Bequeathed by Sir W. Temple, 1856. Left foot broken off: fingers of left hand not indicated. Modelled in the round; hole in back, the lower part of which is cut away in a semicircle.

D 87. **Seated Woman,** looking down, with l. elbow resting on r. hand which is placed on l. knee, and l. hand raised to shoulder with fore-finger pointing upwards; her hair is arranged in curls over the forehead, and she wears a Phrygian cap with lappets on the shoulders, long girt chiton with *apoptygma* and under-garment with long sleeves. On the drapery are traces of red colour.

Ht. 7¾ in. Presented by Chambers Hall, Esq., 1851. Fingers broken and legs from knees wanting; incrusted all over. Coarse late style.

D 88. **Aphroditè at the Bath.** She kneels on r. knee, with l. knee drawn up and body inclined forward, holding up an *alabastron* in r. hand; she holds out the l. as if to receive drops of oil from the vase. She is nude, with hair richly waved (no knot at back); the figure is placed on a large circular moulded plinth, and has been covered with a white slip; the hair has been coloured red.

Ht. 7½ in. Presented by Chambers Hall, Esq., 1855. Miss Hutton, *Gk. Terracotta Statuettes*, fig. 18; *Arch. Zeit.* 1855, *Anzeiger*, p. 62*; Bernoulli, *Aphrodite*, p. 319, No. 30; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 97, No. 1. Left thumb broken. Modelled in the round; good work and in perfect condition, except for the loss of colouring.

D 89. **Aphroditè Anadyomenè,** kneeling, on a large circular moulded plinth; she looks down, and holds out an apple in r. hand, a *phialè* (?) in l. She is nude, with hair drawn back into a flat knot; behind her is a large open scallop-shell with circular rim, like a pair of wings, and much conventionalised. Remains of white slip throughout, and of pink on the flesh. **PLATE XXXVII.**

Ht. 7 in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Bernoulli, *Aphrodite*, p. 327; *Arch. Zeit.* 1857, *Anzeiger*, p. 28*. Back not worked except head. Cf. for similar types, Panofka, *Terracotten des k. Mus. zu Berlin*, pls. 17, 18; with bust of Aphroditè only: *Athen. Mittheil.* vii. (1882), pl. 13; Stephani, *Compte-Rendu*, Atlas, 1870–71, pl. 1, fig. 3; and for the subject, Stephani, *ibid.* pp. 11, 66, 103 ff.; Roscher, *Lexikon*, i. p. 417–8. Aphroditè according to some accounts was wafted in a shell to Kythera when born (Paul. *ex* Fest. iii. *s.v.* Cytherea).

D 90. **Aphroditè Anadyomenè**, as D 89. Looks down to l.; hands empty; no rim to shell, on which are remains of blue; the whole has been covered with a white slip. The shell is not like D 89, but true to nature.

Ht. $6\frac{1}{8}$ in. From Canosa. Castellani, 1873. Indistinct and in poor condition. Back modelled.

D 91. **Aphroditè**, as D 89; shell as D 90. She crouches on r. foot with l. knee drawn up, on a large moulded circular plinth; her body is thrown back and her hands held up with palms open. She wears earrings; her hair is drawn back in parallel tresses to a small knot at the nape of the neck. The figure is covered with a white slip, and there are remains of blue on the shell and black on the plinth.

Ht. $6\frac{1}{2}$ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Bernoulli, *Aphrodite*, p. 327; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 31, No. 246. Back modelled. For similar examples in the Durand and Pourtalès collections, see Clarac, *Musée de Sculpt.* iv. pl. 605, fig. 1343 (*Cab. Durand*, No. 1625), and *Cat. Pourtalès*, No. 824.

D 92. **Scylla**, upper part of, from waist, attached to a pedestal on a moulded plinth. Her r. hand is raised, and has probably held an oar, and her l. is placed in front of her body; her hair is drawn up into a knot over the forehead. From her waist spring the fore-parts of three dogs nearly at right angles; drapery is wrapped round her l. arm. The figure is covered with a white slip (worn).

Ht. $9\frac{3}{8}$ in. From Canosa. Bequeathed by Sir W. Temple, 1856. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 31, No. 247. Back partly modelled.

D 93. **Boy**, upper part of. He has a chubby face and curly hair, and is wrapped in a himation covering the l. arm which hangs by his side; it is held together on the breast with r. hand.

Ht. $5\frac{3}{8}$ in. From Italy (?). Woodhouse Coll., 1868. Legs lost except part of right thigh. Back slightly modelled; small hole. Late work; red clay, somewhat coarse, and not resembling that of the other Woodhouse terracottas, which are alleged to be from Corfu.

D 94. **Boy.** Stands with legs together and hands by sides; nude, with thick short hair, and of squat proportions; somewhat grotesquely treated.

Ht. $4\frac{1}{4}$ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Feet wanting. Back modelled. Ugly, coarse work.

D 95. **Centauress**, forming a pair with D 96. The human body is winged, with hands extended, as if towards the other one (D 96); hair in a coil at the back with long tresses on the shoulders and wreath with cluster of berries. The wings are addorsed; the junction of the human and equine portions is concealed by a calyx of inverted leaves curling over. The equine body, which is apparently male, rears up as if springing forward, the tail extended. The figure, which seems to have been originally blowing double flutes, is mounted on a high cylindrical pedestal with moulded top and a band of triglyphs in relief round the neck.

Ht. of the figure, $11\frac{1}{2}$ in.; with pedestal, $16\frac{1}{2}$ in. From Canosa. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 36, No. 282. Modelled in the round.

D 96. **Centauress** (P), as the last, holding an *alabastron* in r. hand before her breast, the l. extended, as if towards D 95; probably represented originally with lyre and *plectrum*. No coil of hair at back; otherwise as D 95.

Ht. 16 in.; of the figure only, 10 in. From Canosa. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 36, No. 281. Modelled in the round.

D 97. **Hera** (P). She stands with r. foot drawn back, looking to her r.; her r. arm is raised and l. extended. Her hair is parted and waved and knotted at the back; she wears a *sphendonè*, shoes, long chiton, and himation over l. shoulder, falling to the r. foot. The figure is covered with a white slip; the *sphendonè* is blue, the chiton is pink with a blue stripe along the bottom, and on the himation is a pink stripe.

Ht. 9⅝ in. Durand Coll. 1586. Clarac, *Musée de Sculpt.* iv. pl. 776, 1935. Arms restored. Back modelled, with hole; hollow underneath. Good work.

D 98. **Head of Girl,** looking upwards; her hair is parted and waved in parallel tresses; she wears earrings and a sort of poke-bonnet, the back of which is broken away.

Ht. 2⅝ in. From Bari. Bequeathed by Sir W. Temple, 1856.

D 99. **Mask of Girl,** with hair parted and waved, drawn up and tied in a bow on the top; mouth pierced through.

Ht. 3⅛ in. From Canosa. Bequeathed by Sir W. Temple, 1856. Indistinct; cut away obliquely from back of head to chin.

D 100. **Female Head,** inclined to her l. and looking up with a pathetic expression; hair parted and waved and knotted at back; a veil covers the back of the head.

Ht. 2½ in. From Paestum. Millingen Coll., 1847. Dark red clay.

D 101. **Mask of Child** (P), including top of head. The hair is drawn back from the forehead into a knot behind (only partially rendered); below the l. ear (in which is an earring) is a bunch of hair, and round the head has been an ivy-wreath, all cut away except one leaf. The mouth is pierced through.

Ht. 2 in. Castellani, 1873. Right side injured. Head cut obliquely from middle of hair-knot to chin.

D 102. **Girl** standing with l. foot drawn back, r. hand raised and l. extended, looking to her l.; her hair is parted and waved, with a long ringlet falling on each shoulder, the back covered with a close cap, on which oblique lines are incised; she wears earrings, armlets, shoes, and long chiton with *apoptygma* and girdle. The figure is covered with a white slip; the hair is coloured red, the armlets are indicated in pink colour, and the chiton has borders and intersecting stripes of purple and black.

Ht. 13⅜ in. From Canosa. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 36, No. 276. Left fore-arm and fingers of right hand wanting. Modelled in the round; hole low down in back; hollow underneath.

D 103. **Girl** (as D 102). She looks down to her r., with hands extended horizontally; no armlets. Slip and colours as last.

Ht. 13⅜ in. From Canosa. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 36, No. 276. Fingers broken off. Modelled in the round, with hole low down at back; hollow underneath.

D 104. **Girl**, as D 102, 103. Hands raised and body inclined to her l.; wears armlets. Slip and colours as D 102, but stripes on chiton black and magenta.

Ht. 13½ in. From Canosa. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 36, No. 276. Fingers broken. Modelled in the round, with hole low down in back; hollow underneath.

D 105. **Girl**, as D 104. Her head is inclined to her l.; she wears double armlets. Slip and colours as last, but chiton pink with purple stripes.

Ht. 13⅜ in. From Canosa. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 36, No. 276. Fingers broken. Back modelled, with hole low down; hollow underneath.

D 106. **Victory** (P); cf. D 142. She stands with r. foot drawn back on a high circular base, looking down at the open palm of her l. hand in which she has held up some object (perhaps a mirror-case, as D 142); her r. hand is raised to the side of her head, which she touches with the forefinger. Her wings are spread and her hair is drawn up in parallel waves into a high knot on the crown; she wears a thick stippled fillet, earrings, bracelets, shoes, long girt chiton, and himation over l. shoulder, twisted round the body and caught up round l. fore-arm. The figure is covered with a white slip (worn).

Ht. 18¼ in. From Canosa. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 31, No. 245. Back slightly modelled; hollow underneath.

D 107. **Aphroditè or a Nymph.** She stands with l. leg bent, the foot resting on the lower step of the base of a square column on which the l. elbow rests; both hands are raised, the r. to the side of the head, and the body leans against the column and is inclined in an S-shaped curve; she looks down to her r. Her hair is parted and waved, with a long twisted curl falling on each shoulder; she wears earrings, shoes, and himation round lower limbs, almost exposing the pubes, gathered up round l. arm and falling down the column. The figure is covered back and front with a thick white slip.

Ht. 11 in. From Canosa. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 36, No. 279; Bernoulli, *Aphrodite*, p. 168, regards the type as connected with the Melian Aphroditè, but not certainly representing that goddess. Fingers of both hands broken and badly modelled. Back partly modelled; hollow underneath.

D 108. **Girl** wrapped in himation; imitation of Tanagra type. She stands with l. leg bent and head inclined to her r.; her l. hand is placed on her hip, and her himation wrapped round her head and arms and drawn across the mouth with r. hand; she wears shoes and long chiton. Traces of white slip, and of pink on the himation.

Ht. 5¼ in. From Canosa. Castellani, 1873. Back not worked, with hole; hollow underneath. Poor work.

D 109. **Girl** wrapped in himation; imitation of Tanagra type; cf. D 138. She stands with l. leg bent, looking to her r.; her r. hand is placed behind her back, and with l. she holds up the lower edge of her himation on her thigh. She wears shoes and long chiton with *apoptygma;* the himation forms a peaked hood over the head, under which the hair-knot is indicated, and is twisted closely round the neck and body. The figure is covered with a white slip; on the hood are remains of pink colour and on the rest of the drapery, of mauve.

Ht. 9⅛ in. From Canosa. Castellani, 1873. Head repaired. Back modelled, with hole; hollow underneath.

D 110. **Girl with Dove.** She stands with r. foot drawn back and l. hand by side, holding out in r. a dove, at which she looks down; its wings are outspread. Her hair is drawn back in parallel tresses to a small knot behind, with a wreath of pointed leaves round it; she wears shoes, long chiton, and himation over l. shoulder twisted up round the waist. The figure is covered with a white slip; the chiton is painted blue, and the himation has a pink border. **PLATE XXXVI.**

Ht. 8⅞ in. From Canosa. Castellani, 1873. Back partly modelled; hollow underneath.

D 111. **Victory.** She stands with l. foot drawn back, body inclined backwards, and head to her r.; her hair is parted and waved, with a knot on the crown of the head, and her wings are erect; she wears a fillet, earrings, shoes, long chiton with zigzag folds down the r. side and *apoptygma.* The figure is covered with a white slip; the hair, eyes, and lips are red, the fillet and earrings gilt, and there are remains of blue on the wings.

Ht. 8⅞ in. From Canosa. Castellani, 1873. Right arm and left fore-arm wanting; right wing broken. Back modelled. This and the two following may have formed part of the decoration of large vases, such as D 181 ff.

D 112. **Victory,** as D 111. She stands looking to her l., with l. leg bent and r. hand on hip, wings erect, and l. arm muffled in her drapery by her side; her hair is brushed back over a thick *ampyx,* and knotted on the crown of the head, and she wears earrings, shoes, long chiton, and himation twisted round body and fastened in a knot under l. arm. The figure is covered with a white slip, and the wings have been painted blue. **PLATE XXXVI.**

Ht. 9⅛ in. Indistinct; ends of wings broken. Back modelled; hollow underneath.

D 113. **Victory,** as D 112. Hair drawn up in two plaits to the top of the head, where it is fastened in a knot. The figure is covered with a white slip, and there are traces of blue on the wings.

Ht. 8¾ in. Blacas Coll., 1867. Indistinct; ends of wings broken. Back slightly modelled; hollow underneath. This and D 112 are greatly inferior in style to D 111.

D 114. **Girl**; imitation of Tanagra type. She stands with r. foot drawn back, looking slightly upwards; in l. hand she holds a fold of her drapery (?). Her hair is drawn back in parallel puffs and coiled at the back, with a knot below at the nape (broken); she wears earrings, shoes, long chiton, and himation over shoulders,

covering the arms and the r. hand, which holds up a fold on the thigh; the folds are gathered up over the l. arm.

Ht. 12 in. Castellani, 1873. Back partly worked, with hole; hollow underneath. Good style, but somewhat careless; probably from Capua, as it closely resembles D 115 in style and in the appearance of the clay.

D 115. **Girl** wrapped in himation; imitation of Tanagra type, resembling D 114. She looks down to her l.; her hair is drawn back in parallel puffs and gathered in a sort of queue at the back, and she wears shoes and long chiton, but no earrings; the himation covers the l. hand which is placed on her hip, and she holds up the folds of it with the r.

Ht. 12½ in. From Capua. Castellani, 1873. Huish, *Gk. Terracotta Statuettes*, pl. 65. Feet broken. Back partly modelled, with hole; hollow underneath. Rougher work than D 114; the clay of both is similar to that of D 145–147.

D 116. **Young Girl** wrapped in himation, which veils the head and envelops the arms. She stands with r. foot drawn back, r. hand raised to her throat, and l. behind her back; she wears long chiton and shoes.

Ht. 6⅜ in. From Canosa. Castellani, 1873. Back roughly modelled, with hole; hollow underneath.

D 117. **Girl,** looking down to her r., with r. hand by side, holding something in l. hand at her waist. Her hair is parted, but not worked at the back; she wears a stippled fillet, earrings, long girt chiton and *apoptygma* (or *diploïs*) with knotted girdle, falling in straight parallel folds.

Ht. 7 in. From Canosa. Castellani, 1873. Back not worked, with hole; hollow underneath.

D 118. **Girl** wrapped in himation. She stands with r. foot drawn back and l. hand on hip; her hair is waved and drawn up in parallel plaits to the top of the head, where it is wound round in a coil; round it is a double fillet, knotted where it crosses over the forehead. She wears a long chiton and shoes; the himation veils the back of the head and covers the arms; the r. hand holds a fold by the thigh, and other folds are gathered up under the l. arm.

Ht. 7 in. From Capua. Castellani, 1873. Back partly modelled, with hole; hollow underneath. Clay as D 114–115; in type and style resembles D 116.

D 119. **Girl** wrapped in himation; imitation of Tanagra type. She appears to be moving to her l., on a plinth, with r. foot thrust out, and looks to the front; her r. hand is raised to her throat. Her hair is drawn back in parallel puffs to a coil at the back, with a fillet round it, and she wears earrings, shoes, and long chiton; the himation is wrapped closely round her, with a fold twisted round l. hand.

Ht. 7⅞ in. From Canosa. Castellani, 1873. Back not worked, with hole; hollow underneath. Good style.

D 120. **Girl** as D 102–105. Stands with l. leg bent and hands raised to her head, which is slightly thrown back; hair waved back, with fillet, and falling in curls on shoulders; wears armlets, and long girt chiton with *apoptygma*. The figure is covered with a white slip; the armlets are indicated in pink colour, and the hair has been coloured red; the chiton has broad borders of purple, and the skirt is painted yellow.

Ht. 13½ in. From Canosa. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 36, No. 276. Fingers broken. Back slightly modelled, with hole; hollow underneath.

D 121. **Girl with Dove.** She stands with l. leg bent and r. hand raised, making a gesture with the fore-finger; she looks down at a dove which she holds out in l. hand. Her hair is parted and falls in a long ringlet on each shoulder; she wears earrings, shoes, and long chiton with *apoptygma*, the edges of which are pleated. The figure is covered with a white slip.

Ht. 12⅝ in. From Canosa. Castellani, 1873. Fingers of right hand broken, and earring wanting from right ear. Back modelled, with small hole; hollow underneath.

D 122. **Girl** standing with l. leg bent, looking down pensively to her l.; her r. hand is held out palm upwards, and the l. hand placed on her l. cheek. Her hair is parted and falls in a long ringlet on each shoulder; she wears earrings (?), shoes, and long chiton with *apoptygma*, the edges pleated as D 121. The figure is covered with a white slip.

Ht. 12¼ in. From Canosa. Castellani, 1873. Fingers of right hand broken. Back modelled, with small hole; hollow underneath.

D 123. **Girl,** as the last, except that the r. hand is raised to the level of the chin and the l. placed on the breast; she looks to the front, with head inclined to her r., and wears earrings.

Ht. 12⅛ in. From Canosa. Castellani, 1873. Fingers broken. Back modelled, with small hole; hollow underneath.

D 124. **Girl praying** (P). She stands with r. leg bent and head inclined to her r.; her hands are raised as if in an attitude of prayer. Her hair is parted and waved over the ears, and falls in a plait down the back; she wears shoes with thick soles (*καττύματα*, cf. C 521), long chiton with *apoptygma*, and himation arranged like a shawl over the shoulders and festooned over the breast. The figure is covered with a white slip.

Ht. 3 ft. From Canosa. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 36, No. 275. Fingers of left hand broken; lower part restored. Holes are bored in the hem of the dress. Back not worked, with hole; hollow underneath. Cf. for the attitude *Brit. Mus. Cat. of Bronzes*, No. 613.

D 125. **Girl praying** (P), as D 124. Left leg bent; hair parted and gathered at back, falling in wavy curls on the shoulders. The chiton has a girdle tied in front, and there is no himation; high shoes as last, but soles not separately indicated. White slip all over.

Ht. 2 ft. 2 in. From Canosa. Castellani, 1873. Fingers broken. Back not worked, with hole; hollow underneath.

D 126. **Winged Female Head,** rising from a calyx of leaves round the neck. The hair is parted and arranged in parallel waves, with a wreath of pointed leaves across from wing to wing; the wings spring from the sides of the head, and she wears pendant earrings. The head is covered with a white slip, and on the hair, eyes, and wings are remains of orange colour.

Ht. 3⅜ in. Castellani, 1873. From Canosa or Capua. Bottom cut off straight; hollow; back not worked. Probably from a vase such as D 191. Cf. the Etruscan bronze balsamaria (*Brit. Mus. Cat. of Bronzes*, Nos. 759–761).

D 127. **Female Bust** rising out of a calyx; probably iconic and of late, *i.e.* Roman, date. The hair is parted and waved, with a wreath of pointed leaves round it, with twisted tendrils and in the middle two berries; two twisted ringlets fall on the shoulders, and she wears circular earrings with pendants and a necklace with pendant. The whole is covered with a white slip.

Ht. 9⅜ in. From Canosa. Castellani, 1873. Hübner, *Bildniss einer Römerin* (*Winckelmannsfestpr.* 1873), pl. 3, fig. 6, p. 22; Helbig, *Campan. Wandmalerei*, p. 40; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 29, No. 232. Repaired; wreath injured. Back not worked, with hole; hollow underneath.

D 128. **Youth,** on a plinth against a flat upright background, but modelled in the round. He stands with l. leg bent, looking down to his l. and holding out r. hand at level of waist and l. hand palm upwards; his l. elbow rests on a circular column with base of two steps. He is nude, with hair falling in wavy curls each side, and on his feet are high boots with tops turned over; drapery hangs over the top of the column. The figure is covered with a white slip, and on the flesh are remains of pink.

Ht. 13¼ in. From Canosa. Castellani, 1873. Head and right arm repaired; fingers of right hand broken.

D 129. **Maenad.** She stands on a plinth with r. leg bent and l. hand on hip, looking up to her r.; her r. hand is muffled in her himation. Her hair is drawn back in parallel waves into a small coil at the back, and she wears a thick stippled wreath with leaves, earrings, shoes, long chiton, fawn-skin over r. shoulder, and himation over l. shoulder and arm, passing behind back and twisted round r. hand.

Ht. 8⅛ in. From Canosa. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 37, No. 286. Wreath injured. Traces of white slip, and of red on hair. Back modelled (part broken away), with hole; hollow underneath. Rough work.

D 130. **Aphroditè or a Nymph,** as D 107. She stands with l. leg bent, looking down to her r.; her r. hand is placed on her hip and the l. is raised: the body leans against a square column on a base of two steps, on which the l. elbow rests, the l. foot being placed on the base. Her hair is parted and waved, with a long twisted curl falling on each shoulder; she wears earrings, shoes, and himation round lower limbs (almost exposing the pubes), gathered up round l.

arm and falling down the column. The figure is covered back and front with a thick white slip.

Ht. 11 in. From Canosa. Castellani, 1873. Bernoulli, *Aphrodite*, p. 189, No. 5 (?); *Guide to 2nd Vase Room*, pt. 2 (1878), p. 36, No. 279. Right hand injured; fingers of left badly modelled. Back partly modelled; hollow underneath.

D 131. **Artemis-Hecatè,** on an oval plinth. She stands with l. leg crossed over r., and r. hand on hip, holding upright in l. a large pine-torch; at her l. side is seated a hound with head turned upwards. Her hair is drawn up in parallel waves to a knot on the top of the head (only partly worked), and she wears earrings (?), short chiton with belt and *apoptygma*, chlamys over r. shoulder, and *endromides*. The background is filled in below.

Ht. 7¼ in. From Canosa. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 35, No. 271. Back flat, with hole; hollow underneath. For the combination of Artemis and Hecatè, see Roscher, *Lexikon*, i., *s.v.* Hekate.

D 132. **Girl leading Child.** The girl advances l. foot and her head is inclined to her r.; she has a chubby smiling face and her hair is parted and waved, with a knot at the back under a close cap. She wears shoes, long chiton, and himation over shoulders twisted up on l. breast and muffling l. arm; with r. hand she leads the child, which looks up at her, with r. hand on its breast; it appears to wear a himation.

Ht. 5½ in. From Canosa. Castellani, 1873. Child very indistinct, with feet wanting. Back modelled, with small hole; hollow underneath.

D 133. **Woman** wrapped in himation. She stands on a plinth looking to her l. her hair is parted and crimped in waves in the archaic fashion, with a fillet, and she wears long chiton and sandals; her himation veils the back of her head and covers the arms except the l. hand, with which she draws forward the edge.

Ht. 12¾ in. From Capua. Castellani, 1873. Flat and solid, in imitation of an archaic figure; in the style of late archaic Etruscan bronzes (cf. *Brit. Mus. Cat.* Nos. 612, 613).

D 134. **Girl Seated on rock**; imitation of Tanagra type. She wears shoes, and is wrapped in a himation which veils her head and envelops her arms, the r. hand resting on her lap, the l. on the rock. **PLATE XXXVI.**

Ht. 6 in. From Ruvo. Bequeathed by Sir W. Temple, 1856. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 97, No. 4. Remains of white slip. Back slightly modelled; back of rock cut away. Good style; pretty expression of face.

D 135. **Eros.** He stands on a plinth with l. leg crossed over r., leaning on an oval shield, round the top of which his arms are clasped; he wears a thick stippled wreath with leaves and his wings are spread. The lower edge of the shield rests on an altar; the figure has been covered with a white slip and the wings are painted red.

Ht. 5⅛ in. Blacas Coll., 1867. Back not worked, with hole; hollow underneath.

D 136. **Androgynous Figure** represented as flying downwards(?) with arms extended; the l. leg is bent backwards and the r. leg slightly so; the figure looks up to his r. The hair is parted and waved, and knotted at the back, with a wreath round it; on the breast hangs a chain of beads, and over the shoulders a small scarf forming a large fold in front, in which are seven fruits; a fold also falls on either side.

Ht. 11½ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Right foot and left leg from knee lost; much injured. Back modelled. Cf. Panofka, *Terracotten d. k. Mus. zu Berlin*, pl. 28, and Clarac, *Musée de Sculpt.* iv. 666, 1554 D.

D 137. **Woman playing Double Flute.** She stands on a plinth with r. foot thrust out; she wears a long chiton and himation veiling the head and covering the arms and most of the body.

Ht. 6½ in. From Canosa. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 37, No. 287. Back not worked, with hole; hollow underneath. Bad style.

D 138. **Girl** wrapped in himation; imitation of Tanagra type; cf. D 109. She stands with l. foot drawn back, looking down to her r.; she wears shoes and long chiton, and her himation veils her head (the hair-knot indicated underneath) and is wrapped round her arms, the l. hand holding up a fold. The figure is covered with a thick white slip.

Ht. 11¼ in. From Canosa. Castellani, 1873. Back slightly modelled, with hole; hollow underneath. Good style.

D 139. **Aphroditè or a Nymph** (P). She stands on a plinth with r. leg bent and r. hand extended, head inclined to her r.; in l. hand she holds a *lekythos* (elongated body and neck, handle broken off). Her hair is parted and waved, with a long twisted curl (as D 107 and D 130) falling on each shoulder; she wears earrings, shoes, and himation twisted round waist and covering r. leg but leaving the l. bare; it passes behind her back and is brought in a fold over the l. shoulder, falling straight behind the l. leg. The figure is covered back and front with a white slip.

Ht. 11⅜ in. From Canosa. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 36, No. 278. Left hand broken away. Back nearly flat (except for the himation), with hole; two small holes in the shoulders. Style as D 107 and D 130, but not such good work.

D 140. **Priestess or Votary of Demeter and Persephonè.** She stands with r. leg bent on a high plinth, holding a pig by the hind legs at her side in r. hand; in the l. she holds up a large *cista*. Her hair is waved and drawn back from the face, with tresses falling on the shoulders; she wears a high *calathos*, long chiton with sleeves and girdle, and under-chiton. The figure is covered with a white slip, and the girdle and *calathos* are painted red; there are remains of red stripes on the plinth.

Ht. 10⅛ in. Plinth injured; back cut away; thin walls. An imitation of an archaic type; cf. B 421 from Camarina and C 798 from the Cyrenaica.

D 141. **Girl** wrapped in himation; imitation of Tanagra type. She stands on a plinth with r. leg bent and l. hand behind back, looking up to her l.; in r. she holds a wreath in front of her. Her hair is parted and drawn back, and she wears a thick stippled wreath, earrings, shoes, and long chiton; her himation covers all but her head and r. hand. The back of her head is coloured red.

Ht. 9⅞ in. Blacas Coll., 1867. Neck restored; partly discoloured by fire. Back flat, with rectangular hole; part broken away; hollow underneath.

D 142. **Victory,** as D 106. She stands with l. leg advanced and r. hand raised, looking down at an open mirror-case held out in l. hand; her wings are spread, and her hair drawn up in parallel tresses to a twisted coil on the crown. She wears a wreath of leaves, earrings, shoes, long girt chiton, and himation twisted round the waist, caught up over l. arm and brought round from behind over l. shoulder. The figure is covered with a white slip; the hair has been coloured red, the wings are pink and blue, the chiton has broad purple borders and the himation a broad pink border. The colours are bright and the white slip well preserved.

Ht. 11 in. From Canosa. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 36, No. 277. Wings injured. Back slightly modelled, with hole; hollow underneath.

D 143. **Woman.** She stands on a large rectangular plinth with sloping base, looking up to her r.; l. foot advanced and r. hand on hip. Her hair is parted and waved and drawn up to the top of the head in two plaits, the ends tied in a bow; the back hair is tied in a knot at the neck. She wears pendant earrings, shoes, long girt chiton, and himation over shoulders, twisted round r. arm; with l. hand she draws a fold over her shoulder from behind. The figure has been covered with a white slip, and there are remains of red and blue colour on the drapery and of gilding on the hair.

Ht. 12¾ in. Tarentum, 1884. Huish, *Gk. Terracotta Statuettes*, pl. 64. Back modelled above, not worked below; plinth hollow underneath. Good style, imitating earlier Greek work.

D 144. **Victory,** as D 81. She stands with l. leg crossed over r., looking down at an object which she has held out in r. hand; her l. elbow rests on a square column. Her hair is drawn up in parallel waves into a knot on the crown, and she wears a wreath of leaves, earrings, shoes, and himation round lower limbs, caught up over l. arm. The figure has been covered with a white slip, and there are remains of red on the hair, blue on the wreath, and pink on the himation.

Ht. 10 in. Steuart Coll., 1846. Left fore-arm wanting, right arm restored, and wings repaired. Back not worked, with hole; hollow underneath.

D 145. **Girl** standing with r. foot drawn back and head inclined to her r.; her l. hand is placed behind her back, and she is wrapped in a himation, a fold of which she holds up with r. hand. Her hair is drawn back in parallel tresses into a conical knot on the crown, with a fillet and wreath of leaves round it; the feet are not indicated.

Ht. 10½ in. From Capua. Castellani, 1873. Back roughly worked by hand (except the head), with hole; hollow underneath.

D 146. **Girl** wrapped in himation. She stands with r. foot drawn back, looking down to her l. ; her r. hand is placed on her hip. Her hair is parted and waved and covered at the back with a close cap, underneath which the knot is indicated ; she wears earrings, shoes, and long chiton, and her l. hand is held up under the folds of the himation, which is wrapped closely round her.

Ht. 10 in. From Capua. Castellani, 1873. Back roughly worked by hand, with hole ; hollow underneath.

D 147. **Girl** wrapped in himation. She stands with l. foot drawn back and r. hand on l. breast ; her hair is waved and coiled on the crown of the head, and she wears shoes and long chiton. Her hands are free of the himation, the l. gathering up the folds on the l. side at the waist.

Ht. 10⅜ in. From Capua. Castellani, 1873. Surface of head scraped. Back roughly worked, with hole ; hollow underneath. These three, D 145–147, are very similar in style and type, and are all made of the same dull red clay.

D 148. **Two Boys wrestling,** on a plinth. Their faces are turned to the front and their bodies inclined one towards the other, with knees touching and arms interlocked ; they have thick short hair and are nude.

Ht. 4 in. Calabria, 1847. Very indistinct ; remains of white slip. Back not worked, with rectangular hole ; hollow underneath.

D 149. **Woman** standing with r. foot drawn back, wrapped in himation and looking to her r. ; her hair is drawn up in parallels into a high coil on the crown, and she wears large earrings, shoes, and long chiton. With r. hand she holds up the folds of the himation, and with l. she draws forward the edge on the front of her thigh.

Ht. 6⅞ in. Durand Coll., *Cat.* 1606 (?). Clarac, *Musée de Sculpt.* iii. pl. 498, 975. Remains of white slip ; in bad condition. Back not worked, with hole ; hollow underneath. Rough work.

D 150. **Young Girl,** wrapped in a himation. She stands with l. leg bent and r. hand behind her back, her hair drawn back in parallel tresses into a coil at the back ; she wears earrings (?), and long chiton, and her himation is wrapped closely round her, the folds drawn together with l. hand.

Ht. 4⅛ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Feet wanting ; part of back and right side broken or cut away ; traces of white slip.

D 151. **Boy,** wrapped in himation. He stands with feet together, and his arms are enveloped in the himation, a fold of which he holds up with l. hand ; his hair is arranged in a plait along the top of the head, and a cluster of curls at the neck, and he wears shoes. The figure is covered with a white slip (worn) ; the hair is coloured red, the face flesh-colour, and the shoes pink.

Ht. 5 in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Back partly modelled.

D 152. **Boy seated** on ground, which forms a plinth. He squats with r. leg doubled under him, l. hand on l. knee which is drawn up, and r. hand on the plinth; his hair is arranged in curls round his face, and he wears a long girt chiton, with folds of drapery over l. arm.

Ht. 3¼ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Back not worked; open underneath. Good style.

D 153. **Girl** standing with r. foot drawn back and hands raised to her breast with the palms outwards; she has a chubby face and her hair is parted and waved; she wears long chiton and himation veiling her head, brought round over the r. arm and l. shoulder, and twisted up round the waist and l. wrist.

Ht. 7½ in. Blacas Coll., 1867. Remains of white slip. Back not worked, with hole; hollow underneath.

D 154. **Woman** standing on a high circular pedestal with moulded top and base; l. foot advanced and r. hand placed on her head, which is bowed to her r.; in l. she holds in front of her a lamp of the common Roman type. Her hair is parted and waved in front, and falls in two wavy curls over the shoulders; she wears earrings, shoes, and long chiton with *apoptygma*, girt high under the breasts.

Ht. 15¾ in.; with pedestal, 19½ in. 1858. In bad condition; white slip worn. Back partly modelled.

D 155. **Aphroditè** (?). She stands with l. foot drawn back, holding out a duck on l. hand; in r. she holds up a conch-shell, fluted longitudinally. Her hair is parted and waved and coiled round at the back; she wears a wreath with pointed leaves, earrings, armlet on l. arm, ring with circular bezel on third finger of r. hand, shoes, and long chiton with *apoptygma*, fastened with brooches on the shoulders. The figure is covered with a white slip; the hair is coloured red, the wreath and wings of duck are pink, and the chiton is blue with broad pink borders.

Ht. 16½ in. From Calvi (?). Steuart Coll., 1846. Birch, *Ancient Pottery*,[2] p. 125; Bernoulli, *Aphrodite*, p. 126; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 31, No. 244. Conch-shell and armlet, thumbs, and fingers of left hand broken. Back modelled; hollow underneath.

D 156. **Chariot** (**Biga**), with two large four-spoke wheels, the axles ending in moulded knobs, and pole also ending in a knob; the horses' heads are turned outwards and their legs are stiff and straight. In the chariot is a beardless driver, with hands extended (reins not indicated); his hair projects in a tuft behind, and he wears a diadem with three triangular ornaments and a long girt chiton (the traditional dress of the charioteer, as on b.f. vases *passim*). The chariot stands on a large rectangular moulded plinth.

Ht. 10 in. Length 11 in. From Apulia. Castellani, 1873. Right hand of charioteer and pole of chariot broken; corroded. Plinth hollow underneath.

Fig. 65 = D 156.

D 157. **Zeus** in four-horse chariot, on a large plinth. His figure is visible as far as the knees; his head is inclined to his l., r. hand extended with open palm, and in l. he holds up an apple (?). He has a thick straight beard and curly hair with laurel-wreath; drapery is twisted round his waist and l. arm, covering the l. leg. The body of the chariot is represented by a high narrow box on a base, with an arched railing round the front and sides; the horses together with the pole and yoke of the chariot are much restored, as are the wheels of the chariot, from the axles of which project lions' heads.

Ht. of Zeus (with base), 11½ in. From Fasano. Bequeathed by Sir W. Temple, 1856. Back of Zeus slightly modelled.

D 158. **Artemis** seated on an altar on a low plinth, with l. leg crossed over r.; her l. arm is placed round the neck of a fawn of which the fore-part is visible at her l. side, and with r. she caresses its mouth. Her hair is parted and knotted up at the back, and she wears a short chiton with *apoptygma*, and high boots; the figure is covered with a white slip (worn), and the chiton has been painted blue. PLATE XXXVII.

Ht. 6⅛ in. Lower part of back restored. Back slightly modelled (flat below), with hole; hollow underneath. Deep red clay.

D 159. **Girl seated** on a block, with r. hand extended; her hair is waved back from her face (no knot at back), and she wears shoes and a long ungirt chiton.

Ht. 4¾ in. Presented by Chambers Hall, Esq., 1855. Right fore-arm restored; left from elbow wanting. Back not worked, with long rectangular hole; hollow underneath.

D 160. **Maenad** moving to r., with body to front and arms extended, the l. hand holding up a scarf, the r. a *thyrsos;* she wears shoes, and a long girt chiton leaving r. shoulder bare and floating aside on the r., the folds finely indicated. The figure is modelled in relief on a thin *stelè*-like background, with a flat base; the l. arm and the l. side of the body, with the draperies, stand clear of the background. It is covered with a white slip, on which are traces of pink, and the background has been painted black.

Ht. 4⅝ in. From Canosa. Castellani, 1873. Head lost.

D 161. **Two Girls playing with Knucklebones** (Ἀστραγαλίζουσαι). On a high rectangular plinth crouch two girls, the one on the l. squatting on her r. leg, which is doubled under her, the l. knee drawn up with foot thrust out; in l. hand she holds five (?) knucklebones, but the r. arm is restored. Her hair is parted and waved in front and falls in long thick curls down her back; she wears a fillet, earrings, shoes, and long chiton. This figure is covered with a white slip; the hair is coloured deep red, the chiton pale pink; the fillet is gilt, and the knucklebones are red, blue, and gilt.

The other girl crouches with l. leg bent under her, r. knee drawn up and r. foot advanced; in r. hand she holds out a knucklebone (coloured red), and in l. she holds five or six more, coloured red and blue. Her hair is parted and richly waved under a cap which covers the back of her head; she wears earrings,

shoes, and long chiton. This figure is covered with a white slip (not so well preserved as on the other); the earrings are gilt, the chiton coloured pale pink. Between the two girls lies a knucklebone on the ground, coloured red. The plinth is also covered with a white slip; on the front are two red stripes with blue and red cross-lines between. The figures are kept in position by two points rising from the plinth.

Ht. of the group, $5\frac{1}{2}$ in.; base $8\frac{1}{2} \times 4\frac{1}{2} \times 2\frac{3}{8}$ in. From Capua. Castellani, 1867. *Gazette Archéol.* 1876, p. 97; 1879, p. 87; Heydemann, *Knöchelspielerin* (*Zweites Hallische Winckelmannsprogr.* 1877), pl. 2, fig. 1, p. 22; Mansell, *Brit. Mus. Photographs*, 1109; Schöne, *Gr. Reliefs*, p. 68; *Bull. dell' Inst.* 1866, p. 218 (provenance wrongly given as Canosa); *Guide to 2nd Vase Room*, pt. 2 (1878), p. 96, No. 2. Both figures modelled in the round, but the one on right carelessly worked at back. The group is remarkable for the beauty of the composition. Cf. C 715 from the Cyrenaica; the painting at Naples (Robert, 29*tes Hall. Winckelmannsfestpr.*, plate); *Gazette Archéol.* 1878, pl. 9, 1879, pl. 14; and the marble figure in the Brit. Mus. (*Cat. of Sculpture*, iii. No. 1710); also Schöne, *op. cit.* pl. 37, No. 144; *Mon. Grecs*, 1876, No. 5, pl. 2; and other examples collected by Heydemann, *op. cit.* On the methods of playing with ἀστράγαλοι see Becq de Fouquière's *Les Jeux des Anciens*, p. 325 ff.

D 162. **Female Mask,** with hair parted and richly waved; she wears a *sphendonè* ornamented with three discs (probably of the same type as one from Calabria now in the Gold Ornament Room), and circular earrings.

Ht. $4\frac{1}{2}$ in. Half-head, cut obliquely; top not worked, with two holes for suspension.

D 163. **Female Bust** to waist, looking up to her l. Thick hair waved back and tied in a bow on the top, with curls escaping down the neck; drapery over l. shoulder and twisted round waist. Remains of blue on drapery; part of left arm indicated, but not the right.

Ht. 6 in. Steuart Coll., 1846. Back modelled; hollow. Good style, but in bad condition.

D 164. **Female Mask.** Hair parted and waved each side; mouth (which is merely a slit), nostrils, and pupils of eyes pierced through; a hole on each side of the face and over the forehead, perhaps for a string to fasten the mask round the face.

Ht. 6 in. Repaired. Probably intended to be worn.

D 165. **Female Mask.** Broad wrinkled face; mouth coloured red and pierced through.

Ht. $2\frac{3}{8}$ in. From Capua. Bequeathed by Sir W. Temple, 1856. Top part of head down to left eye wanting.

D 166. **Female Mask.** Hair slightly indicated on top of head, and thick stippled wreath (cut away on the top); mouth wide open as if yawning (pierced through). and eyes closed.

Ht. 3 in. From Capua. Castellani, 1873. Two holes for suspension; complete all round except ears and back of head.

D 167. **Tragic (?) Mask.** Broad nose; projecting eyeballs and strongly-elevated eyebrows; wavy hair falling round forehead; mouth open but not pierced.

Ht. 3 in. From Capua. Castellani, 1873. Top injured. Face hollowed out behind.

D 168. **Oscillum of Youthful Dionysos** (P), including half the head. Over the forehead, an *ampyx* and vine-wreath with bunches of grapes, fastened with a stud (?) on each temple; above project two short horns (?) with a large vine-leaf or flower between, and on each cheek the ends of the *ampyx* hang down. Below the r. ear is a vine-leaf or a flower; the mouth is not pierced through. The face has been covered with a white slip and is painted brick-red, the vine-leaves or flowers blue.

Ht. 5 in. From Corneto. Castellani, 1873. Top of head broken; left side of face injured. Two holes for suspension.

D 169. **Oscillum of Youthful Dionysos,** as the last; hair waved back over ears and worked all over the head; thick twisted fillet round it; no colours remaining.

Ht. $4\frac{3}{4}$ in. From Corneto. Castellani, 1873. Two holes for suspension.

D 170. **Oscillum of Youthful Dionysos,** forming the front half of the head, cut vertically down. Hair waved away from face; round it a wreath with cluster of berries over the forehead, and leaves, in which is twined a ribbon. The face has been covered with a white slip, and the eyes have been outlined in black.

Ht. $4\frac{1}{4}$ in. From Corneto. Castellani, 1873. Indistinct.

D 171. **Oscillum of Youthful Dionysos.** Round the hair an elaborate wreath of ivy-leaves and berries in high relief, with a loop hanging down over each cheek, as on D 168; open mouth; upper eyelids only rendered. On the face, remains of red colour; on the head, traces of a red band.

Ht. $5\frac{1}{4}$ in. From Corneto. Castellani, 1873. Deeply hollowed out behind; cut obliquely from crown to chin.

D 172. **Mask of Seilenos,** including half the head. Bald on the top, with ivy-wreath with a knob in the centre and a loop over the forehead; a flap hangs on each cheek. The eyebrows are elevated, and meet in the middle (*σύνοφρυς*); long waved moustache and beard in separate tresses; small mouth, pierced through. The flesh is coloured red, and the pupils of the eyes and eyebrows are black; on the wreath are traces of pink and blue.

Ht. $5\frac{1}{2}$ in. From Canosa. Castellani, 1873. Repaired. Two holes in the top for suspension.

D 173. **Mask of Seilenos,** cut obliquely down the middle of the head. Thick hair, and beard in thick separate curls; eyes closed; broad mouth pierced through.

Ht. $3\frac{3}{4}$ in. Bequeathed by Sir W. Temple, 1856.

D 174. **Mask of Seilenos.** Bald except over the ears; beard falling in luxuriant tresses; half-head, cut obliquely from crown to chin.

Ht. $3\frac{1}{2}$ in. From Capua. Bequeathed by Sir W. Temple, 1856. Two holes in top for suspension.

D 175. **Mask of Seilenos** in relief, probably from a vase; thick shaggy hair and beard, and wrinkled features.

Ht. 2½ in. Blacas Coll., 1867.

D 176. **Head of Bearded Satyr,** with part of bust remaining. Bald on head, with ivy-wreath; beard in separate tresses.

Ht. 3 in. Steuart Coll., 1846. In bad condition; traces of white slip. Back not worked.

D 177. **Mask of Satyr,** cut obliquely from top of head to chin. Hair in close spiral curls overhead, and beard in parallel formal curls; heavy curved eyebrows, and flat broad nose; eyes and mouth pierced through. Over the forehead is inscribed in raised letters: ·ΥΗΛΙΠΡΕΙΜΟΥ, *Veli* (?) *Πρείμου.*

Fig. 66 = D 177.

Ht. 4½ in. 1901. Two holes in top for suspension.

D 178. **Satyric Mask.** Bald except over the ears, which are small; round the head a wreath with clusters of berries at intervals and bunches of grapes on the temples; heavy eyebrows, very flat nose, mouth pierced through, and beard in separate curls. On the face are remains of red colour.

Ht. 5⅜ in. From Corneto. Castellani, 1873. Two holes for suspension; cut obliquely from crown of head to chin.

D 179. **Spout in form of Mask of Satyr.** Heavy eyebrows, snub nose, and very wide mouth; wears large wreath of five pointed leaves with berries, thick over the forehead; pupils of eyes hollow but not pierced through. Covered with white slip.

Ht. 6⅛ in. Towneley Coll. Broken at back, and has been cut through vertically. Cf. for the type D 66.

D 180. **Spout in form of Mask of Satyr,** consisting of the front half of the head, cut vertically. Wrinkled forehead, across which is a band; heavy eyebrows and snub nose; large mouth forming the spout. Remains of a wreath, broken away.

Ht. 4⅛ in. From Nola. Bequeathed by Sir W. Temple, 1856. Coarse work. For the type, cf. *Brit. Mus. Cat. of Bronzes*, Nos. 652, 2484, etc.

4. VASES (D 181–212).

D 181. **Askos.** The body is nearly spherical; over the back is a broad flat handle, and in front is the mouth; on either side is a false mouth, on each of which stands a woman, with a third on the handle between them, all in the round. The latter stands with l. leg bent and hands placed on breast as if adjusting her drapery, her head inclined to her l.; her hair is waved, with separate curls falling on the shoulders, but not worked at the back; she wears shoes and long chiton with *apoptygma.* The other two stand with r. foot advanced and heads inclined to their r., wrapped in himatia, the folds of which they hold up with r. hand, the

l. being raised to the breast; the hair is drawn back in parallel waves to a knot on the crown, with a fillet passing twice round, and they wear earrings, shoes, and long chitons.

On the front of the vase is a mask of Medusa of the late type, with wings on the temples, between which are two serpents' heads confronted, covered with deep stipplings; round the face are rich serpentine locks, and two serpents are tied under the chin. On the wings are remains of blue colour. Above is a figure of **Nikè**, standing with l. leg crossed over r. and head inclined to her r.; r. hand raised to her head and l. extended. Her hair is drawn in parallel waves to a knot (broken away) at the back of the head, and she wears a thick fillet or wreath with leaves, shoes, and himation twisted round lower limbs. Her wings are spread, and her l. elbow rests on the top of a square column at her side. On either side are attached the fore-parts of two galloping horses with head-stalls.

At the back is a mask of Medusa as on the front, with serpents tied in a knot over the forehead, and serpentine locks down each side of the face; the wings are rudimentary, and the serpents under the chin are tied some way below it. The lips and the pupils of the eyes are coloured red; the work is plainer than in the Medusa on the front, and inferior. On either side is attached the fore-part of one galloping horse with head-stall. Above the Medusa is a Nikè as on the front, with r. hand raised above the head, which is not inclined; the hair is arranged in a horizontal plait over the forehead and not worked behind, the wreath partly indicated; the figure has been coloured pink.

Ht. 2 ft. 7 in. From Canosa. Castellani, 1873. Bernoulli, *Aphrodite*, p. 369 (for figure of Victory); *Guide to 2nd Vase Room*, pt. 1 (1878), p. 15, No. 1. See for this class of vases Minervini, *Mon. ant. di Barone*, 1852, pls. 13, 14, p. 65, and Birch, *Ancient Pottery*,[2] p. 144; also Introduction, p. xix. The figure on the handle is slightly injured (especially right hand and curls of hair), but otherwise the vase is in perfect preservation. The whole is covered with a well-preserved white slip. The figures in the round have all been made separately, like statuettes, and attached; they are all modelled at the back, and the three female figures have holes in the back. The three latter are imitations of Tanagra statuettes.

D 182. **Askos**, as D 181, but a simpler type. On the front is a mask of Medusa, winged, with serpentine locks round the face, the head of a serpent on each cheek, and a pair of serpents tied under the chin; the lips and the pupils of the eyes are painted red, and there are remains of pink on the hair and wings. On either side projects the fore-part of a galloping horse with headstall (only complete on the horse on l. of Medusa). At the back is a mask of Medusa as on the front, but on a smaller scale, looking upwards; there are stray locks of hair on the cheeks, but no serpents' heads.

On the handle stands a figure of Nikè, with l. foot drawn back, holding a long conical object in r. hand and a *phialè mesomphalos* in l.; her hair is drawn in parallel tresses to a knot at the back, with a fillet round it ornamented with three knobs, and she wears shoes, long chiton with *apoptygma*, and himation round lower limbs caught up over l. arm. On the false mouths each side stand

smaller figures of Nikè, looking down to their l., with r. leg crossed over l., l. hand on hip, and r. hand resting on a high column. Their hair is drawn in parallel tresses to a knot at the back, and they wear earrings and shoes; one has a wreath, the other an *ampyx*. Drapery passes behind their backs and over the l. leg, caught up over each hand. On the wings of all three are traces of pink; the one on the l. of the handle is not so distinct as the other.

Ht. 2 ft. 4 in. From Canosa. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 30, No. 239. The whole vase is covered with a white slip; the back of the Nikè is modelled, but those of the other two figures are not worked; the head of the Nikè is absurdly small.

D 183. **Askos** as D 181. The vase is covered with a white slip throughout; the mouth and neck and edges of the handle are coloured red, and round the bases of the false mouths are rings of red and green.

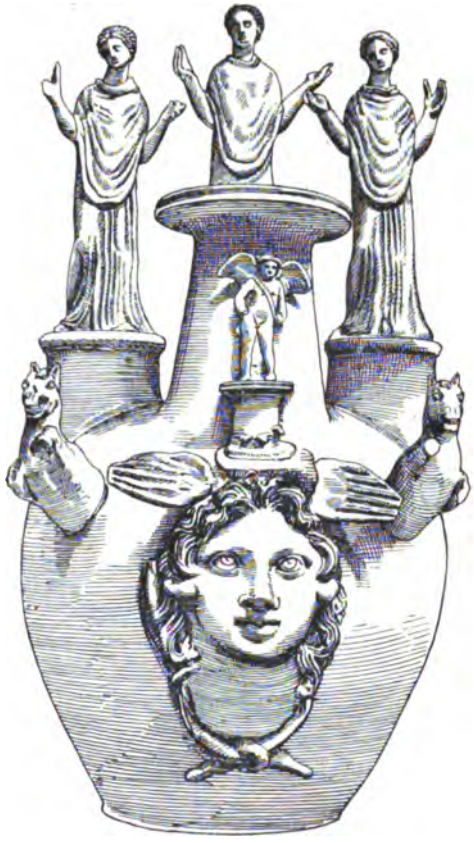

Fig. 67 = D 183.

On the front is a mask of Medusa, winged, with serpentine locks, a serpent's head on each cheek, and a pair knotted under the chin; the hair, lips, and eyelids are painted red, the wings green (pink at the base), the face yellow, and the serpents under the chin black and red; the pupils of the eyes are incised and have been painted black. The top of the mask is flat, and supports a pedestal, with green calyx of leaves round the base; at the back the pedestal is united with the neck of the vase. On it is a figure of **Eros**, with r. hand on hip, his body inclined over to his l.; his hair falls in curls each side, and he wears a cap or fillet, and shoes (?); behind him on the r. side is drapery (?), and over his shoulders is a chlamys in which the l. hand is wrapped. The chlamys is coloured pink, the wings green. On either side of the Medusa has projected the fore-part of a galloping horse with head-stall; the one on the l. of the vase is modern. At the back is a mask of Medusa as on the front (yellow faded from face).

On the handle and false mouths are three figures of women with r. leg drawn back, hands raised and heads inclined to their r.; their hair is drawn back and gathered at the neck, and they wear shoes and long chitons with *apoptygma* falling below the waist. Their hair is painted red; the middle one

has a pink chiton with blue *apoptygma*, the one on r. a pink chiton, and the other a blue and pink chiton; the colours are much faded.

Ht. 2 ft. 5 in. From Cumae. Hertz Coll., 1859 (*Sale Cat.* 2086). Right fore-leg of antique horse wanting, and hands of figures on top injured. Figures on top modelled at back, and all from same mould; the base of that on the handle is restored.

D 184. **Askos**, as D 182. On the front is a mask of Medusa, looking down; the wings are small, and the hair is entirely composed of serpents' tails; two serpents are tied under the chin, but there are no heads on the cheek. The lips are coloured light red. On either side projects the fore-part of a galloping horse, as on D 182, the mane ending in a crest; the head-stall of the one on the l. of the Medusa is modelled, the other is only indicated by pink colouring. The crests of the manes are coloured red. At the back is a mask of **Io**, with cow's horns above, wings spread, curly hair, and ivy-wreath round the face; she appears to wear circular earrings with pendants.

On the handle and false mouths are three female figures, as on D 181 ff. The middle one is unwinged, and stands with r. foot drawn back, holding in r. hand an *alabastron*, in l. a *phialè mesomphalos*; her hair is parted and flows down on the shoulders, and she wears long chiton and himation over l. shoulder (traces of pink colour?). The other two are winged and wrapped in himatia; their hair is parted and waved, with a knot at the back, and they wear wreaths of leaves, earrings and shoes; the one on the l. stands with r. foot drawn back.

Ht. 2 ft. $1\frac{3}{4}$ in. From Canosa. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 30, No. 240. Horses' forelegs injured, also wings of Io. The whole vase is covered with a white slip, worn in parts. The back of the figure on the handle is modelled, with rectangular hole; the other two are only partially worked at the back, and the one on the l. has a hole behind.

D 185. **Askos**, as D 181 ff. The upper part of the body in front, with the front of the neck, is covered with a scale- or feather-pattern, rows of pink scales alternating with rows of larger ones painted partly red and partly blue, divided vertically; all outlined in black. It is probable that the vase is intended to represent roughly the body of a bird, as is the case with some Apulian *aski* (cf. *Cat. of Vases*, iv. F 414, 584).

The lower part of the body in front is coloured bright pink, on which is painted on either side a winged Hippocamp turned towards the front. The ground of the figures is white, the outlines are black throughout; the manes are brown, and they have girths and bridles in the same colour. The wings are spread, one towards the front, the other backwards; they are painted in four colours on the white ground, but the colours are differently arranged on each wing. On the outer wings the edges are deep blue, the inner feathers pink, with a brown patch at the top, the outer feathers yellow; on the inner wings the edges are yellow, the feathers blue, with patches of pink and brown above. The eyes and markings of the body and mane are rendered in black and brown; the body ends in the tail of a fish coiled round in a spiral, and beneath it are fins

coloured blue and brown. Above the head of each Hippocamp is a disc with concentric circles of yellow, blue, and red, with black outlines; the disc on the l. side of the vase has wavy black lines on the red outer circle. The back of the vase is covered with a white slip, on which are remains of pink.

On the front of the vase is a mask of Medusa, winged, with straight hair brushed back from the face; two serpents are knotted over the forehead and two more tied under the chin; on the face are traces of pink. Above, attached to the neck of the vase, is a relief of a **Maenad** moving to r., looking back, with arms extended; drapery hangs from her l. hand and over l. leg; there are traces of pink and green on the figure, which has a white background. On either side of the Medusa projects the fore-part of a galloping horse, coloured pink, with gilt headstall.

On the handle and false mouths stand winged female figures, with l. leg bent and face upturned to their r.; their r. hands are extended as if they had held out something, and the l. is closed over some object close to the waist. The hair of the middle one is gathered in a knot at the back, but that of the others is not worked; they wear wreaths of leaves, earrings, shoes, long girt chitons, and himatia over l. shoulders, twisted round the waist. The figures are covered with a white slip; their faces are red, hair white, wreaths blue (the one on the l. has a red berry in the middle), himatia pink, and chitons ultramarine blue; the wings are blue above and pink (faded) below. The middle figure stands on a raised circular plinth, and is painted blue behind; the backs of all three are slightly modelled.

Ht. 2 ft. 6 in. Legs of horses injured. Cf. Biardot, *Terres cuites funèbres*, pls. 40–42. The process by which the Hippocamps are painted is generally thought to be a kind of encaustic, as D 1.

D 186. **Crater,** with spherical body and wide spreading mouth; vertical handles each side of the body, with a double groove round the front. On the front of the vase is a winged female head, with earrings in the form of knobs; above the head are two holes. From the top of the head, which is flat, spring two leaves, between which is a youth on a plinth. He stands with head bent forward, looking down to his r., r. leg crossed over l. and l. hand on hip; his r. hand rests on a square column or altar and holds a mirror, and a himation is wrapped round his arms and r. leg.

On either side of this figure is a small mouth, covered over, on which is a figure of **Eros** looking down to his r., with shepherd's staff in l. hand, r. on hip, and l. foot raised on rock; drapery hangs over his r. arm, and behind him is a rock (?). On the wings are remains of blue colour; those of the Eros on the l. side of the vase are addorsed, the other's spread. Round the bottom of each mouth is a calyx of leaves, the tops curling over.

On the top of each handle is seated a pigeon, astride of which is a winged youth, nude, with curly hair and wreath, hands extended; the one on the l. side of the vase holds a ball in l. hand and places his r. near the bird's head.

The left wing of each youth and the l. foot of the one on l. side are broken. At the bottom of each handle are two female heads with hair drawn back in parallel tresses, and earrings; below each handle is a spout projecting in the form of a lion's head, round which three holes are pierced.

Ht. 19¼ in. From Cumae. Hertz Coll., 1859 (*Sale Cat.* 2087). Repaired. The whole vase is covered with a white slip. For the shape cf. Patroni, *Ceramica Antica*, p. 21.

D 187. **Prochoös.** Broad grooved handle, ending above in a female head looking down, with hair drawn back in parallel tresses, fillet, and earrings; below, it terminates in a female head upturned, with hair as last, and wreath, both coloured pink. On the front of the vase is a figure of **Scylla**, with head inclined to her r., r. hand extended, and l. raised; she wears a wreath, a sort of short skirt round the waist, and wavy drapery over l. arm. Her body terminates on either side in the coiled body of a serpent, that on the r. ending in a serpent's head, that on the l. in a tail. Below is a Gorgoneion, with large wings on the temples, serpent-like curls all round the face, wreath of flowers, and circular earrings; on it are traces of pink and blue colour.

On either side of the neck is a mouth (as on the aski D 181 ff.), on which stands an androgynous figure of **Eros** with r. hand on hip and l. extended, the l. elbow resting on a square column, the l. leg crossed over r.; the figure is not worked at the back. His hair falls in thick curls each side, and is drawn in parallel tresses to a coil at the back, with a top-knot over the forehead; he wears a wreath and a himation twisted round lower limbs, and has small wings spread. The whole vase, including the figures, is covered with a white slip, which is worn in parts; on the handle, neck, and mouths are remains of pink colour.

Ht. 3 ft. 2½ in. From Canosa. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 35, No. 273. Foot of vase repaired; left hand of Scylla wanting.

D 188. **Oinochoè.** The mouth is bent up each side and the handle projects over it; round the body, which has been painted pink on a white slip, is an ivy-wreath with berries, in relief. On the lip, on either side of the handle is a figure of **Eros** (very indistinct); they move towards each other; there are remains of pink on their wings and on the drapery of one. Above the ivy-wreath are inserted three reliefs: (1) Youth riding to r., with face to front, wearing pink chlamys, which floats behind; the horse rears up. (2) Youth and girl with heads close together (the youth on the l.); the girl is draped, the youth nude, with r. hand on hip; both figures are coloured pink. (3) As (1); horse and background coloured pink. The surface of the whole vase has been covered with a white slip, which is worn in places; on the lip and lower part of the body are remains of pink colour, as on the designs throughout.

Ht. 2 ft. Cumae, 1862. Reliefs very indistinct, the white slip being mostly worn away.

D 189. **Askos.** The body is spherical, with a large mouth in front, and a broad handle over the back. In front is a head of Medusa in relief (type as on D 181 ff.), with richly-curling serpentine locks, serpents' heads on the cheek, and two serpents tied under the chin; the pupils of the eyes are incised, and the lips and eyes have been coloured red. At the back is a similar head with wings (coloured pink) on the temples, but no serpents under the chin. The whole vase is covered with a white slip, on which are remains of pink colouring; the rim of the mouth and edges of the handle are pink, and on the front of the neck is a palmette painted in pink.

Ht. 16⅝ in. From Canosa. Bequeathed by Sir W. Temple, 1856.

D 190. **Askos,** as D 189. The Medusa in front has wings on the temples; her lips are coloured red, and stray locks of hair round the face are indicated in black paint. The one at the back has serpents tied under the chin; her lips, nostrils, and eyelids are painted red, hair, eyebrows, and eyelashes black, and wings pink inside. On the front of the neck and on either side of the body are degenerate palmette-patterns in pink.

Ht. 19 in. From Canosa. Bequeathed by Sir W. Temple, 1856. White slip worn off one side of body and face of Medusa in front; palmette-pattern faded on right side of body. Left wing of Medusa in front and right wing of that at back broken off.

D 191. **Female Head,** in the form of a vase, hollow underneath, with no mouth; base in the form of a plain circular plinth. The hair is parted and waved, and round it is a wreath of pointed leaves; the back of the head is smooth, without indication of hair, and in front of the fillet several holes are pierced, as if for the attachment of some ornament. The head is slightly inclined to its r.; the pupils of the eyes are incised. The whole is covered with a white slip (worn); the hair, eyes, and lips are red, the wreath pink and blue, and the back of the head pink. On either side is a calyx from which rises a female head, with hair drawn back in parallel tresses into a knot, and wreath with pointed leaves; the face is covered with a white slip; the eyes and lips are red, the hair pink, the wreath red and blue, and the calyx pink. On the one on the l. the colours are much worn.

On the head is a figure of **Nikè,** behind which rises a lofty ribbed handle, attached to her back, above and below; she stands with l. leg bent and r. hand on hip, looking down at a dove held out in her l. Her hair is drawn back in parallel tresses, and she wears a wreath with pointed leaves, earrings, shoes, and long chiton with *apoptygma,* fastened with brooches on the shoulders; the drapery is coloured pink with stripes of blue. The back is modelled except where the handle joins it.

Ht. 2 ft. 9½ in. From Calvi. Steuart Coll., 1846. Birch, *Ancient Pottery,*[2] p. 145, pl. opp. p. 120; *Guide to 2nd Vase Room,* pt. 2 (1878), p. 31, No. 242. Wreath of Nikè injured.

D 192. **Female Head,** in the form of a vase, as D 191. The head is inclined at a greater angle upwards; the Nikè holds out a pomegranate in r. hand, and the dove close to her breast, and wears a himation twisted round her lower limbs; her chiton is pink with stripes of mauve, and her himation is similarly coloured.

Ht. 2 ft. 10¼ in. From Calvi. Steuart Coll., 1846. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 31, No. 243. Upper part repaired; head of dove broken off. White slip much worn, and colours consequently faded.

D 193. **Female Head,** in the form of a vase, the bottom hollow. The hair is parted and waved, being smooth at the back and covered with a net; round it is a thick fillet with a row of pointed leaves, with a medallion in the centre, on which is a mask of Medusa with curly hair; this medallion, which is coloured blue, appears to be modern. The whole is covered with a white slip (worn in places); the hair, lips, eyelids, and hair-net are painted red, the eyes and eyelashes outlined in black and the cornea of the eyes blue; the fillet and leaves are pink, as is the back of the head.

On either side of the head is a calyx, from which rises a mouth, as of a vase; on the top of the head is a chalice-shaped cup on a moulded base, to the edge of which six palmette-like leaves are attached in front. The cup is covered with a white slip, the base and a band between the bowl and stem being coloured red. In front of it is attached a figure of **Nikè** in relief, leaning forward and looking down, with l. leg crossed over r. and r. hand on hip; the l. has been extended, and the wings are spread. She wears a wreath, armlet on r. arm, and drapery twisted round lower limbs; round her body is another wreath passing over l. shoulder. Her flesh is coloured pink, the hair is red, the armlet black, the drapery white with pink upper edge, the first wreath blue, the other red and black; her wings are red inside in the upper part and the edges are blue.

Fig. 68 = D 192.

Ht. 17¼ in. From Calvi. Bequeathed by Miss Auldjo, 1859. *Mon. dell' Inst.* v. pl. 54, fig. 2; *Annali*, 1853, p. 271; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 35, No. 274; cf. Bernoulli, *Aphrodite*, p. 369. Left hand of Nikè lost.

D 194. **Female Head** in the form of a vase, with moulded neck and mouth on the top of the head, but the bottom is hollow; the mouth is in the form of a truncated cone with a wide rim round the middle. The head looks upwards;

the hair is parted and waved, and round it is a thick fillet, with a row of pointed leaves; at the back it is smooth, and covered with a net. The face and neck are covered with a white slip; the hair, lips, eyelids, and hair-net are red; the pupils of the eyes, eyelashes, eyebrows, and loose ends of hair over the forehead are painted in black; the fillet is coloured bright pink, the leaves pink and green. Several holes are pierced in the hair in front of the fillet, as if for the attachment of some ornament; on the neck and sides of the head are remains of pink colour. On either side of the head is a calyx, the ends of the leaves curling outwards, from which rises a female head; the hair is parted and drawn straight back, but no knot is indicated behind; round each head is a fillet with two knobs over the forehead, and in the ears are earrings. The calices and heads are covered with a white slip; the hair, pupils and lids of eyes, and lips, are painted red, the cornea of the eyes blue, the eyebrows black, the fillet pink; the calices are pink inside.

Ht. 14 in. Found at Calvi, 1836 or 1837. Bequeathed by Miss Auldjo, 1859. *Mon. dell' Inst.* v. pl. 54, fig. 1; *Annali*, 1853, p. 270; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 30, No. 235. Colours on calyx and head on right side of vase not well preserved.

D 195. **Female Head** in the form of a vase, as the last. The leaves on the fillet are pink only; the calices are pink outside and blue inside.

Ht. 16 in. From Canosa. Bequeathed by Sir W. Temple, 1856. Colours not so well preserved as on D 194.

D 196. **Female Head** in the form of a vase, the bottom hollow. On the top of the head are three mouths, the two side ones rising out of calices, the middle one in the form of a truncated cone, with a wide rim round it half-way up; the neck rests on a plain circular plinth. The hair is parted and waved, and is smooth at the back, where it is covered by a net; round it is an ivy-wreath, and in the ears are earrings in the form of rosettes with long pendants; the pupils of the eyes are incised. The whole has been covered with a white slip (nearly all gone); the hair and lips are red, the wreath blue, the eyelids and hair-net pink, the calices blue outside and pink inside; the rest of the vase has been coloured pink.

Ht. 19¼ in. From Calvi. Bequeathed by Miss Auldjo, 1859. *Mon. dell' Inst.* v. pl. 53; *Annali*, 1853, p. 267; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 30, No. 234.

D 197. **Vase in form of Male Head,** the neck of the vase rising from the top of the head, with a handle on either side. The head is beardless, with hair curling over the forehead, wearing a wreath of a double row of erect pointed leaves; on the face, hair, and neck are remains of red, and the eyes and wreath have been gilt. On the neck of the vase in front is a figure of a boy to the front in relief, with r. hand on hip; he has long curly hair, and wears a turban-like head-dress twisted round his head and a chlamys fastened round the neck, covering l. arm. The chlamys is coloured pink; the figure is indistinct. The whole vase is covered with a white slip, much worn.

Ht. 13⅜ in. From Count Milano's Sale, 1853.

D 198. **Relief,** from a vase (?). Youth on horseback galloping, the horse to l., in very high relief; he looks to his l. and his l. leg is doubled back, his r. arm has been extended, and in l. he holds the bridle; he leans forward on the l. side of the horse. He wears a short chiton and belt; his hair is brushed back in thick locks round his face, but not worked over the head; the horse has a head-stall with studs, as on Lucanian vases (cf. *Brit. Mus. Cat.* iv. F 158, F 174). The figure is covered with a white slip, and there are traces of yellow colour on the horse.

Ht. 7⅛ in. From Canosa. Castellani, 1873. Right arm and right leg of youth wanting; also left hind leg of horse; its right legs do not seem to have been indicated. The surface at the back is much broken, as if it had been violently torn away. Cf. Pottier, *Statuettes de Terre-Cuite*, p. 210; he refers similar figures to Fasano; see also *Bull. Arch. Nap.* v. (1847), pl. 3.

D 199. **Relief** from large vase as D 181 ff.; part of the body of the vase remains, pierced with two holes. Young warrior fallen forward to r. on l. knee, with r. leg extended behind, and r. hand raised; his l. is in position for holding a shield which is not indicated; he wears a cuirass, short chiton, and belt with short sword attached. The figure is covered with a white slip, the sheath of the sword coloured red.

Ht. 8⅛ in. From Canosa. Castellani, 1873. Left leg lost from knee.

D 200. **Relief,** from the same or a similar vase, part of which remains, pierced with a hole. Youth stooping forward to l., with r. foot advanced and r. arm down; hair brushed back in thick locks round his face; wears short loose chiton. White slip throughout; plinth below figure.

Ht. 7⅜ in. From Canosa. Castellani, 1873. Right fore-arm and left arm wanting; white slip worn.

D 201. **Vase in the form of the Prow of a Trireme.** The upper part is in the form of a calyx-shaped crater, on one side of which are reliefs, as on the late Italian vases (*Brit. Mus. Cat. of Vases*, iv. G 27 ff.), consisting of a reclining Satyr with feet to l. and face to front, playing the double flutes, a Maenad with *thyrsos* (?), and other figures now obliterated. This crater rests on the flat solid top of the prow, on either side of which are the handles of the vase, resembling those of a *cantharos*. These handles end below in rectangular projections on the front of which are female heads in relief, with hair parted and waved.

Between the handles at the back is a relief of **Eros** to the front, with head inclined to his l. and r. hand raised to his head, his r. elbow resting on the head of a draped female statue at his side; he has large wings, spread, hair falling in curls on each shoulder, shoes, and himation over l. shoulder and round lower limbs, muffling his l. hand, which is placed on his hip. The statue stands on a plinth of two steps, with r. hand placed on l. shoulder, and wears a long girt chiton.

On the prow in front of the vase is a seated woman with legs crossed and head inclined to her l.; she has wavy hair falling in tresses on the shoulders, and wears long chiton and himation (?); her l. arm rests on a broken object.

The prow is roughly modelled in the form of a boar's head, below which at the extremity is a small lion's head forming a spout to the vase; behind it on the side of the prow is a lotos-flower in relief. The top of the prow, which rises perpendicularly, is broken off; below it is indicated the eye of the boar. Below this it ends in front in three double *torus*-mouldings with a hollow member between; the two lower *tori* are continued along the side, and between them are three small supports; below them is a smaller eye.

The whole vase has been covered with a black glaze in the style of the late Greek and Italian vases, which is now nearly all worn away.

Ht. 8¼ in. From Vulci. Blayds Coll., 1849. *Guide to 2nd Vase Room*, pt. 1 (1878), p. 16, No. 2; Mansell, *Brit. Mus. Photographs*, 772–773; see Bernoulli, *Aphrodite*, p. 369. Much repaired and restored, especially the upper part and handles of the crater; feet and right arm of woman lost. Mansell's photograph shows the vase before restoration.

D 202. **Crater,** with wide bowl-shaped body and vertical loop-shaped handles, grooved. On the front of the vase are two winged female heads in relief, with hair parted and waved, ivy-wreaths with berries, and pendant earrings, the wings large and spread. At the bottom of the handles inside the bowl are female heads, the hair drawn back in parallel tresses, wearing wreaths of large leaves, like a calyx, round the head. At the attachment of the handles outside are similar heads without wreaths, hollow underneath; on the side of each towards the front of the vase is a horse's head with top-knot.

Diam. 22 in. From Ruvo. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 29, No. 231. Horse's head on left side restored.

D 203. **Askos** (Fig. 69). The body is roughly trapezoidal in form, with curved sides and gabled top; at one end is the mouth; the lower part is painted red, the upper blue, probably to represent the sea. On this blue ground is painted on either side a **Hippocamp,** with head towards the mouth of the vase; the body is coloured green (on white) with black outlines, and under it is a red pectoral fin; the head is nearly obliterated. On the front, under the mouth of the vase, has been painted in flesh-colour a head, full face, now almost obliterated.

On the top of the vase is a figure of **Scylla,** terminating behind in the body of a sea-serpent, with dorsal fin, bifurcated tail, and a flap-like fin each side; the figure is nude to the waist, from which project the foreparts of three dogs; her l. hand has been extended. Her hair is parted and thickly waved, and she wears a Phrygian cap or helmet with apex curling forward, on which is an incised spiral line. The body is painted flesh-colour, the dogs and the serpent-body blue, the tail and helmet red.

Ht. 13⅜ in. Length 12 in. From Bolsena; found on the property of the Marchese Gualterio. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 31, No. 248. Right arm and left hand of Scylla lost.

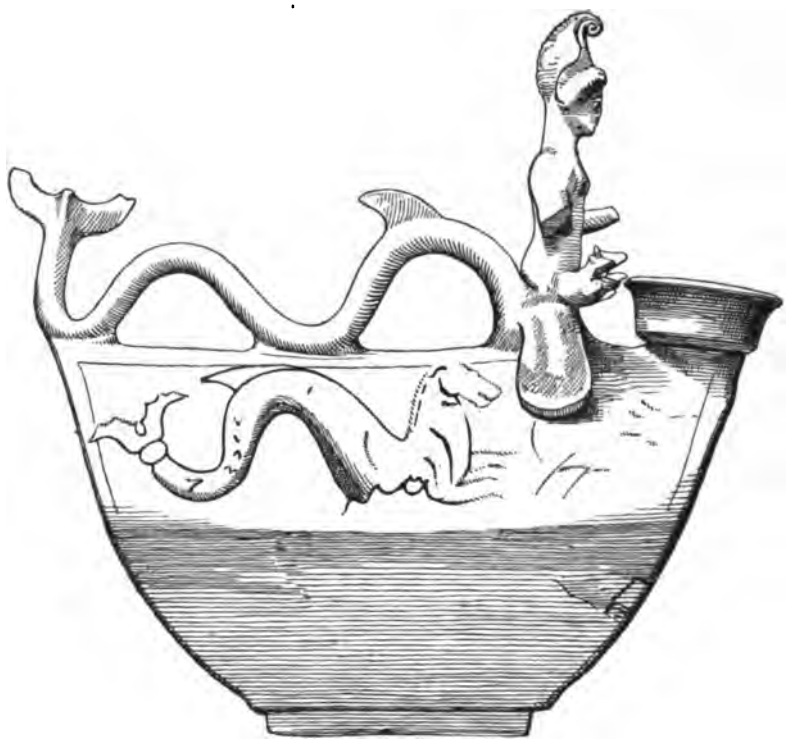

Fig. 69 = D 203.

D 204. **Two-Handled Flask.** Flat circular body with concave edge, like a flat *pyxis;* neck with mouth, on either side of which are the handles. On each side, in a medallion with moulded rim, is a design in low relief, representing Scylla to the front. Her hair is wavy and falls in curls on the shoulders; she wears a necklace, but is otherwise nude to the waist; in r. hand she holds up a sword, in l. the scabbard, round the top of which is a pattern. Round the waist is a fin, below which the body terminates in two twisting fish-tails with dorsal fins; each ends in the head and neck of a marine monster. In front of her spring the fore-parts of two dogs in opposite directions; below these are two dolphins swimming, and indications of water.

Ht. 11¼ in. Diam. 9⅛ in. Durand Coll. 1550. *Mon. dell' Inst.* iii. pl. 52, fig. 1; *Annali*, 1843, p. 196 (wrongly stated to be in Cabinet des Médailles, Paris); *Guide to 2nd Vase Room*, pt. 2 (1878),p. 96, No. 40. In the head of Scylla are two indentations. The two designs are exactly similar, but the right side of one is restored. Cf. for a similar bronze relief, Körte, *Etrusk. Spiegel*, v. pl. 53, p. 67; for similar types of Scylla, B 374, and *Brit. Mus. Catalogue of Vases*, iv. F 218.

D 205. **Two-Handled Flask**, as the last. On either side is a medallion with moulded rim, in which is a design in low relief of **Bellerophon slaying the Chimaera.** Bellerophon rides on Pegasos to r., seated behind the wings, and

strikes down at the monster with a spear in r. hand, the l. holding the reins; he is beardless, and wears *petasos*, chlamys floating behind him, and high boots. The Chimaera is to r., the lion's head to the front and the central goat's head to l.; the serpent-tail is hardly indicated.

Ht. 9⅛ in. Diam. 8 in. Blacas Coll., 1867. Formerly in Durand Coll. (see *Cab. Durand*, Nos. 1551–1552). *Guide to 2nd Vase Room*, pt. 2 (1878), p. 96, No. 41. One handle broken off; worn and indistinct, with traces of white slip. Cf. for a precisely similar vase, Jatta, *Catalogo del Museo*, p. 103, No. 31; also the relief B 364.

D 206. **Cover of large Pyxis,** with moulded rim. On the top, in a medallion, is a design in low relief representing Scylla, similar to that on D 204. There is no fin round the waist, but a projecting object in front may be the remains of a third dog; the two dolphins below are confronted, and there is no indication of water; otherwise as D 204. In several places, especially on the l. side, the design is rendered in duplicate, as if by an error in casting. The rim is painted red underneath.

Diam. 10½ in. 1849. Very indistinct; remains of white slip and of red and blue colouring on Scylla.

D 207. **Pyxis,** with movable cover, on which is a medallion in relief, in the style of the bronze Greek and Etruscan mirror-cases, the design representing **Aphroditè and Adonis embracing.** Adonis is seated to r. on a stool, placing r. arm on Aphroditè's l. shoulder; she is seated on his lap, with l. hand on his r. arm and r. foot extended. Adonis is beardless, with smooth hair; behind him is drapery, hanging over the stool. Aphroditè has her hair knotted behind, drapery over l. shoulder and r. leg, sandal and anklet on r. foot; under her feet is a footstool. On the r. **Eros,** a winged nude boy, advances with hands raised, the l. holding up the ends of a chlamys which covers his arms.

Diam. of cover, 6¾ in. Ht. of pyxis, 4 in. Presented by the Trustees under the will of the late H. Christy, Esq., 1865. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 91, No. 51. Indistinct; from a worn-out mould. Cf. D 290; also Biardot, *Terres cuites grecques funèbres*, pl. 47, p. 431.

D 208. **Cover of Pyxis,** as D 206, with design as D 207, but on a larger scale, and more distinct. **Aphroditè and Adonis embracing,** exactly as D 207, except that behind Adonis are a small *aryballos* and a strigil suspended, and that Aphroditè's drapery falls over her l. leg.

Diam. 9½ in. 1849. Bernoulli, *Aphrodite*, p. 400; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 91, No. 50. Remains of white slip. Composition and modelling refined; in the drapery a tendency to mannerism as on the Meidias vase (E 224).

D 209. **Kernos** (so-called). The upper part of the vase is formed of four egg-shaped cups joined, with a hole in the centre and a handle over them of two separate strands twisted in a slip-knot; the cups rest on a flat disc with moulded rim, which stands on a fluted stem with high moulded base.

Between the cups in front and at the back is a head of a river-god or **Dionysos**, bearded, with the ears and horns of a bull; on either side springs up a female panther on its hind-legs, placing its fore-paws on the thighs of an **Eros** flying towards the centre. The faces of the Erotes are to the front, their inner legs bent up, and their inner hands extended to the ears of the river-god, and they have thick hair falling on the shoulders. On either side, between the cups, are three heads in high relief, the middle one male and beardless, with hair brushed back, the other two female, upturned, with curly hair; below is a boy squatting, with legs bent under him, looking downwards, nude, with curly hair. On the r. side he supports the middle head with his hands; on the l. he places r. hand on his r. foot.

Fig. 70 = D 209.

Ht. 14 in. Basseggio Coll., 1849. *Guide to 2nd Vase Room*, pt. 1 (1878), p. 12, No. 1. Left horn of river-god in front broken, and r. leg of boy on r. side wanting from knee; lower part of vase much repaired; figures of Erotes somewhat indistinct. The style of the figures seems to suggest that the vase was made at Tarentum.

D 210. **Kernos** (so-called). The upper part of the vase is formed of four jars united, each with small side-handles and containing a swan's egg; in the centre is a hole, and above is a thick twisted handle. The jars are coloured blue round the rim inside, and have been covered with a white slip on the outside, on which is painted a wreath of pink flowers and blue leaves; on the handle are remains of red and blue colour. Between each pair of vases is an **Eros** to the front, looking down, with wings spread; the one on the front holds a *plectrum* in r. hand and in l. a small lyre; all wear wreaths, armlets, and bracelets, and are covered with a pink glaze, the wings coloured blue. The attitude is slightly varied in each case. These jars rest on the abacus of a dwarf Corinthian column with somewhat flat capital; between the acanthus-leaves each side is an *oscillum* of **Dionysos**, wearing thick twisted wreath with ivy-leaves and berries. The faces have been covered with a pink glaze, and the ivy-leaves coloured blue; the acanthus-leaves are blue, and pink at the back, the moulded necking of the column pink. It stands on a square moulded base, with a moulding round the base of the column.

Ht. 16 in. From Canino. Castellani, 1884. *Sale Cat.* No. 138, pl. 4. Eros at back much corroded; white slip and colours faded from one of the jars.

D 211. **Askos or Rattle** in the form of a boar's head, with wreath over the forehead; indications of bristles between the ears. At the back, a strainer with lip, and double banded handle.

Ht. 4½ in. Length, 6 in. From Capua. Bequeathed by Sir W. Temple, 1856. Handle chipped. Back flat and square. Partial yellow glaze, much worn.

D 212. **Askos or Rattle** in the form of a hare or rabbit lying down, with ears set back; mouth forming spout; on the l. side a double-ribbed handle with a band round it, and a strainer with lip. Has been covered with a brown glaze; round the neck a white band, and in the ears traces of pink colour.

Ht. 2½ in. Length, 4¼ in. Blacas Coll., 1867.

5. MISCELLANEOUS FIGURES FROM ETRURIA (D 213-228).

D 213. **Askos,** in the form of a couch, on the top of which recline a youth and girl embracing. Of the youth only the upper part is visible; both have a thick twisted wreath or fillet with leaf at the side, and the youth has drapery twisted round l. arm. He places his r. arm round the waist of the girl, who turns round to kiss him, leaning against his r. shoulder; she rests her l. arm on a large cushion under them, and her r. arm on her thigh. Her hair is knotted at the nape of the neck; drapery is twisted round her lower limbs. The couch is draped with a vallance, and at the corners are double moulded legs. At the back is the handle of the askos, formed of two parallel strands, knotted together at the top, above which is a strainer with lip; at the head of the couch is a small hole.

Ht. 3¼ in. Length 4¼ in. From Corneto. Castellani, 1873. Traces of glaze or colouring.

D 214. **Askos** in the form of a bull lying down, wearing a stippled wreath with ivy-leaves; at the back a small strainer with lip and plain flat handle and on the l. side of the neck a hole with small spout; surface slightly glazed, with traces of white slip.

Ht. 3⅜ in. Length 4⅝ in. From Corneto (Tarquinii). Castellani, 1873.

D 215. **Canopic Jar,** with egg-shaped body, on which small arms are modelled in the round; the cover is in the form of a male head, fitting on below the neck. The hair is arranged in parallel wavy tresses over the forehead and in short formal curls on the neck; incised wavy lines denote the outlines of the whiskers, moustache, and beard; the pupils of the eyes are formed by shallow depressions, and the chin is pointed. The eyes are placed too high up.

Ht. 18½ in. From Chiusi. Castellani, 1873. Nose restored. Now placed in a model of a chair on which the bronze plates described in *Cat. of Bronzes*, No. 600, as a shield, have been fixed; cf. *Mus. Ital. di Class. Ant.* i. pl. 9, p. 289 ff., Martha, *L'art Étrusque*, p. 332 ff., and *Bourguignon Sale Cat.* p. 61, No. 279.

D 216. **Male Head** (perhaps a portrait). The head is beardless, the hair combed down smoothly from the crown over the forehead and ending in a row of separate formal curls; the pupils of the eyes are indicated by shallow depressions, the eyebrows and eyelashes by incisions; the nose is straight and sharply-pointed.

Ht. 9¼ in. From Chiusi. Castellani, 1873. Probably forming the cover of a Canopic jar as the last; cut off straight below the neck and hollowed out. Red clay.

D 217. **Male Head,** beardless, with features of somewhat archaic type, receding forehead, and conventional smile; the eyelids are indicated by raised lines; the hair is arranged in parallel tresses, with curls over the forehead and a double fillet. The ears and fillet are coloured red, as was also the face.

Ht. 6 in. Braun Coll., 1852. Back of head broken away.

D 218. **Head of Youth,** with smooth short hair, radiating from the crown; pointed chin.

Ht. 5⅛ in. Probably from Etruria. Campanari, 1839. Broken off from a statue; modelled in the round. Good work.

D 219. **Seated Woman,** on a block hollowed out from the top, with r. hand held out palm upwards and l. on knees; she has smooth hair coiled up behind and large circular earrings; receding forehead and pointed chin. She wears a long chiton covered with intersecting incised lines, forming a chequer-pattern, and himation covering l. arm, similarly incised; it is fastened on the r. shoulder with a *fibula* of curious form (cf. a specimen in the Gold Ornament Room, Case C). The himation is painted red.

Ht. 21½ in. From Cervetri. Castellani, 1873. Figure hollow underneath.

D 220. **Seated Woman** as the last, looking down; hair parted and drawn back into a coil.

Ht. 21½ in. From Cervetri. Castellani, 1873.

D 221. **Upper part of Woman,** wrapped in a himation which veils her head and covers her arms; late work, but the face somewhat archaic in feeling.

Ht. 5 in. From Veii. Presented by R. T. Günther, Esq., 1896. Back flat; hollow Indistinct.

D 222. **Grotesque Figure of Medusa;** hollowed out behind; has been attached to some object (two holes remaining). Squats with legs doubled up, elbows on knees, and hands stretching out the corners of the mouth sideways; large stomach, coarse features, and long hair falling on shoulders; knotted serpents under chin; the tongue hangs out, and she has long pendulous breasts.

Ht. 4⅛ in. Millingen Coll., 1847. Micali, *Mon. Ined.* pl. 51, fig. 11, p. 321; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 94, No. 27. Indistinct. Etruscan work.

D 223. **Actor** in the comedies known as *palliatae.* He has a beardless mask with bald peaked head, receding forehead, large nose, and projecting under-lip; locks of hair, indicated by fine zigzag markings, fall in front of each ear. He wears sandals with flaps falling over in front, chiton, and himation over l. shoulder, caught up over l. arm and drawn across the body with r. hand. On the forehead, cheeks, neck, and toes are patches of pale red.

Ht. 10 in. From Canino. Castellani, 1873. *Arch. Zeit.* 1873, pl. 12, fig. 3, p. 119 Baumeister, *Denkmaeler*, ii. p. 831, fig. 916; Thompson, *Photographs of Castellani Coll.* pl. 17; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 100, No. 14. Back flat; part between legs filled in.

D 224. **Actor** in the *palliatae*, probably representing a **parasite.** He stands with legs wide apart, holding a small covered pot in r. hand and a ham at his side in l.; he has a mask with large thick bottle-nose, large rolling eyes, wrinkled forehead, and protruding tongue; the hair is indicated by incised lines over the forehead, and over each ear is a thick bunch of curls. He wears a short chiton, sandals with flaps falling over in front, and himation over l. shoulder twisted up round the body. The face, hands, and feet are painted a deep red, and there are traces of a white slip.

Ht. 11⅞ in. From Canino. Castellani, 1873. *Arch. Zeit.* 1873, pl. 12, fig. 2, p. 119; Baumeister, *Denkmaeler*, ii. p. 831, fig. 915; Thompson, *Photographs of Castellani Coll.*, pl. 17; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 100, No. 13. Space between legs filled in; thick limbs.

D 225. **Actor** in the *palliatae*, probably representing a **miser.** He stands with hands downwards in front of him, his face bearing a mournful expression; he wears a mask with smooth hair and beard, long chiton, sandals with flaps in front falling over, and himation twisted up round waist. The face is painted a deep yellow, the hands, feet, ears and lips red, and the hair and beard black. Traces of white slip.

Ht. 8½ in. From Canino. Castellani, 1873. *Arch. Zeit.* 1873, pl. 12, fig. 1, p. 118; Thompson, *Photographs of Castellani Coll.* pl. 16; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 100, No. 16. Space between legs filled in.

D 226. **Actor** in the *palliatae*, probably representing a **thief** or money-lender. He stands turning to his l.; in l. hand he holds a purse partly hidden under his himation, his r. placed over it to conceal it. He wears a bald mask with a line of hair above each ear, receding forehead, shaggy eyebrows, hooked nose, and large mouth (the edge hatched), with a general expression of slyness; sandals with flaps falling over in front, short chiton, and himation fastened on r. shoulder. The bald head and mouth of the mask are painted red, as are the right hand and the feet; the eyes are blue.

Ht. 7⅞ in. From Canino. Castellani, 1873. *Arch. Zeit.* 1873, pl. 12, fig. 4, p. 120; Thompson, *Photographs of Castellani Coll.*, pl. 16; *Academy*, 1 May 1873, p. 167; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 100, No. 15. Nose broken. Space between legs filled in.

D 227. **Actor** in the *palliatae*, perhaps representing a **scribe** or notary: a grotesque huddled-up figure with distorted face, large nose and ears. He has a padded stomach (*προγαστρίδιον*) on which he holds a tablet (apparently the upper leaf of a *codex*) on which he is writing; a garment is twisted round the waist, painted greenish-white.

Ht. 5⅛ in. From Canino. Castellani, 1873. *Arch. Zeit.* 1873, pl. 12, fig. 5, p. 121; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 100, No. 17. Space between legs filled in; features very grotesque, but not like a mask.

D 228. **Actor.** His r. hand carries a lantern down by his side, like Sosias the slave of Amphitryo; he wears a wig and mask, padded stomach, short chiton with double fringe to lower edge, and himation over shoulders drawn aside at the waist with l. hand.

Ht. 7½ in. From Etruria. Campanari, 1839. *Guide to 2nd Vase Room*, pt. 2 (1878), 100, No. 19. Lower part of legs lost.

6. MISCELLANEOUS SUBJECTS, MOSTLY OF LATER STYLE.

(D 229–400.)

D 229. **Woman with Infant.** She is seated in a large chair with back and arms and four short legs; she holds the child in her arms, its body closely swaddled; its face, which is not infantile, is partly obliterated. Her hair is arranged in two rows of crimped waves over the forehead and gathered back, but no knot is indicated behind; she wears a chain necklace and long chiton drawn closely round the legs, with deep vertical incisions indicating the folds. The face is modelled in a primitive fashion (cf. the Cypriote figures A 59–61); the legs are very thick and barrel-shaped.

Fig. 71 = D 229.

Ht. $8\frac{1}{8}$ in. From Capua. Presented by Sig. A. Castellani, 1877. Feet wanting; very coarse and indistinct, the proportions much exaggerated; solid. Rude and barbaric in style; for an account of similar figures from Capua, see *Bull. dell' Inst.* 1873, p. 148; 1876, p. 181.

D 230. **Seated Goddess;** imitation of archaic type (cf. B 190 ff.). She is seated with hands on knees, the r. holding a *phialè mesomphalos*, the l. a fruit; the chair has no arms, but a back and projecting ledge for the feet. Her hair is arranged in rows of curls over the forehead and wavy tresses down the sides of the face; she wears long chiton with *apoptygma*, shoes, and himation veiling the head and arms.

Ht. $7\frac{1}{8}$ in. Somewhat indistinct. Back flat, with hole; open underneath.

D 231. **Maenad,** in quasi-relief, with plinth. She stands to the front, with r. leg crossed over l., holding a *thyrsos* in r. hand and *situla* in l.; her hair is parted and waved, and she wears a himation which veils the back of the head and falls over the arms.

Ht. $5\frac{3}{8}$ in. Palestrina, 1864. Remains of white slip. Back not worked; open underneath. Good style; cf. for the attitude, D 280.

D 232. **Androgynous figure on Dolphin,** turned to the front and reclining on l. elbow, with r. leg crossed over l., l. hand holding its dorsal fin, and a *tympanon* in r. The hair is waved back and falls on the shoulders; the figure wears

PLATE XXXVIII.

earrings, shoes, and drapery over the arms. Below the dolphin, which is to r., is a high plinth.

Ht. 5⅛ in. From Capua. Castellani, 1873. Discoloured by fire. Plinth hollow, much restored; back flat, with hole. There is here a possible reference to the story told by Aelian (*Nat. Anim.* vi. 15) of the boy who rode on the dolphin and died from the effects of its fin piercing his navel (in the present example the point of the fin touches that part of the body); for other stories of boys and dolphins, see the younger Pliny, *Ep.* ix. 33. On the other hand the figure may represent a Nereid.

D 233. **Girl** wrapped in himation. She stands on a plinth looking up to her r.; her hair is parted and waved and fastened in a bow on the top, and she wears a stippled wreath or fillet, earrings, shoes, and long chiton. On the hair are remains of red colour. The body as far as the knees is antique, but does not belong to the head; the lower part is modern.

From Ruvo. Bequeathed by Sir W. Temple, 1856.

D 234. **Seated Goddess.** The seat is not indicated; in l. hand she holds a fruit (?) on her lap, and with r. she draws forward her drapery as a veil over the r. arm. Her hair is parted and tied in a bow on the top, with tresses falling on the shoulders; she wears shoes, pendant earrings, long chiton, and himation over lower limbs and round the arms. The type is derived from an archaic one such as B 110.

Ht. 6 in. Towneley Coll. Indistinct; back not worked, with hole; hollowed out below.

D 235. **Seated Goddess**; imitation of archaic type. The seat is not indicated; her l. hand is placed on the side of her thigh, and in the r. she holds a *tympanon* at her side. Her hair is parted and waved, and she wears a low *calathos*, shoes, long chiton, and himation veiling the back of the head and covering the knees.

Ht. 6¾ in. From Fasano. Bequeathed by Sir W. Temple, 1856. Somewhat indistinct. Back not worked, and cut away below.

D 236. **Seated Goddess**; imitation of an archaic type. The seat is not indicated; in r. hand she holds a swan on her knee, and in l. a *phialè*; a *tympanon* hangs from her l. wrist. Her hair is parted and waved, and she wears a *calathos*, earrings in the form of rosettes, long chiton, and himation veiling the back of the head and falling over the l. shoulder and knees.

Ht. 7¾ in. From Fasano. Bequeathed by Sir W. Temple, 1856. Feet broken; remains of white slip and traces of pink colour. Back not worked, cut away below.

D 237. **Seated Goddess**; imitation of archaic type. She is seated on a large throne with high back ending in birds' heads; in r. she holds a *phialè* on her lap, and in l. an *alabastron* (?). Her hair is parted and waved and she wears a long girt chiton; her feet rest on a projecting ledge.

Ht. 4½ in. From Fasano. Bequeathed by Sir W. Temple, 1856. Indistinct; traces of white slip. Back of head not worked; hollowed out behind.

D 238. **Seated Goddess,** in imitation of an archaic type, the seat not indicated. Her body is inclined forward; her r. hand is placed on her lap, and in l. she holds a hare to her breast. Her hair is divided into parallel tresses and wound round in a coil on the crown of the head; she wears long chiton and himation over shoulders and round l. arm.

Ht. 6⅛ in. From Fasano. Bequeathed by Sir W. Temple, 1856. Feet lost. Back not worked, with hole; hollowed out below.

D 239. **Male and Female Deity** seated side by side, exactly similar; the seat has a back with projecting cross-bar, but no arms. Each holds a *phialè* in r. hand, the l. hidden under her drapery; the goddess (on the r.) holds a nude infant on her lap and against her body. Their hair is parted and waved, and they wear caps or fillets, shoes, and himatia, the latter garment arranged as a canopy behind their heads, falling in a fold down the arms on to the lap, and covering the lower limbs. Remains of white slip, and of red on the hair and flesh.

Ht. 5¾ in. Back flat, with hole.

D 240. **Seated Goddess.** In r. hand she holds a flower at her breast, in l. she holds a hare on her lap; her hair is parted and waved, with a high knot on the crown, and she wears earrings, long chiton, and himation over shoulders. The seat is not indicated.

Ht. 8½ in. 1853. Feet restored. Back modelled; lower part cut away. Traces of white slip.

D 241. **Seated Goddess,** wrapped in himation, in a fold of which her r. arm is slung; in l. she holds a *tympanon* at her side. Her hair is parted and waved, with a knot on the crown (broken), and she wears shoes and long chiton; the himation veils the back of her head, and is twisted round l. arm. The seat is not indicated.

Ht. 8⅛ in. 1853. Left foot restored. Back not worked, with hole; lower part cut away.

D 242. **Two Goddesses,** seated side by side on a double throne, in quasi-relief; the throne has a high back, and the lower part is moulded. Each holds a *phialè mesomphalos* in r. hand by her side, and with the l. draws aside her himation as a veil from behind her head; they wear a chiton with *apoptygma*, and their himatia cover their lower limbs. On the r. of the figure on the l. is a small nude male figure to the front, in relief against the back of the seat, with r. hand on hip, holding some object; he places his l. on the edge of the nearest goddess's veil. Below him is a kid or goat to r. in relief; on the l. is a palm-tree in relief.

Ht. 7 in. Very indistinct; feet of goddess on right broken away; face of male figure obliterated. Back flat, with hole; thick walls. Cf. *Arch. Anzeiger*, 1891, p. 120. On types of double deities see *Athen. Mittheil.* xxi. (1896), p. 277, and *Ephem. Archaeol.* 1890, p. 1 ff.; also under B 466

D 243. **Seated Goddess**; type as figure on l. of D 242. Hair parted and waved; wears chiton with *apoptygma* falling in zigzag folds on breast; himation wrapped round legs. Male figure at her r. with animal below and palm tree on her l., all as last.

Ht. 6 in. Feet of goddess broken; very indistinct; remains of white slip; surface scraped. Back flat, with hole.

D 244. **Two Goddesses Seated,** side by side, with hands on knees; archaic hieratic type, as B 176 ff. Their hair is arranged in curls over the forehead and down the sides of the face, and they wear himatia veiling their heads and covering their lower limbs. Between their knees is the squatting figure of a child to the front, with hands on knees; the chair has a back and projecting ledge for the feet.

Ht. 5 in. Child very indistinct. Back flat, with hole.

D 245. **Woman Suckling Child.** She is seated with feet wide apart, and r. hand on l. breast, at which she is suckling the child; she looks down at it. She wears a cap or fillet, large earrings, necklace, shoes, long chiton (?), and himation veiling the back of the head, falling over the arms and lower limbs, and partly covering the child, which is barely indicated.

Ht. 6⅝ in. Very indistinct; rough work, and of coarse, gritty clay. Back flat; open underneath. Style and clay as D 241.

D 246. **Mother and Child,** as D 245. Feet close together; the child lies on her l. arm, but is very vaguely indicated; her hair is parted, and she wears a fillet or *ampyx*, large earrings, long chiton, and himation over her head, falling straight to the ground behind her.

Ht. 5¾ in. Very indistinct; rough work and dark red clay. Back convex, not worked; bottom filled in except for a small hole.

D 247. **Mother and Child** (cf. C 475). She is seated on a high block with base of two steps in front, on which her feet rest; she holds the child in her lap with l. arm and suckles it at her l. breast; its l. hand grasps her r., which is placed on her breast. Her hair is waved, and she wears earrings, shoes, and himation over shoulders and lower limbs. The figure is covered with a white slip, and there are remains of red on the seat.

Ht. 7¼ in. Blacas Coll., 1867. Very indistinct. Back flat, with hole; open underneath.

D 248. **Seated Goddess.** Her r. hand is placed on her r. thigh, the l. on the side of the l. thigh; she looks down. Her hair is parted and waved, and tied in a bow on the top, with tresses falling on the shoulders; she wears shoes, long chiton, and himation over l. shoulder with border or fold turned over across the breast. The seat is not indicated.

Ht. 7 in. From Fasano. Bequeathed by Sir W. Temple, 1856. Indistinct; remains of white slip. Back not worked, cut away below.

D 249. **Goddess.** She stands on a plinth with r. hand on hip, holding a pigeon in l. hand at her breast; her hair is parted and waved, and she wears shoes, long chiton, and himation veiling the back of her head, falling over l. shoulder and twisted round waist. The drapery is carefully indicated, the feet disproportionately large.

Ht. 6½ in. Blacas Coll., 1867. Plinth restored; remains of white slip. Back not worked; solid. Dark red clay. Imitation of archaic type; cf. B 211 ff.

D 250. **Male and Female Deity** seated side by side, as D 239, each with a *phialè* in r. hand; their feet rest on a plinth, and they wear wreaths; drapery covers their lower limbs, and forms a canopy behind their heads. The goddess (on the r.) also wears a chiton which shows on breast; her hair is parted. PLATE XII.

Ht. 5¾ in. Back not worked, convex, with hole. Style and clay as D 246. Wreaths broken away.

D 251. **Female and Two Male Figures** seated side by side, with heads close together and hands on knees, on a circular base; the seat has a high back. Their hair is indicated by a flat band over the forehead, and over their lower limbs is drapery; the female figure on the r. has a necklace indicated by punched rings, earrings, and some object in l. hand. The figure on the outside seems to wear a mask.

Ht. 3¾ in. Back not worked, convex; open underneath. Very rude work.

D 252. **Woman with Two Children,** on a circular base. She is seated in the middle, with an arm round each; their heads are thrown back, and each places the outer hand on her breast. The hair of all three is arranged in a fringe of curls over the forehead; they wear shoes, and their lower limbs are covered with drapery; the woman wears a fillet. PLATE XII.

Ht. 4⅛ in. Back not worked, convex, with hole. Traces of red colouring. Style and clay as D 245 and D 251.

D 253. **Woman** wrapped in himation, with mask. She stands on a moulded plinth, with l. hand by her side, holding up in r. a large tragic mask with ὄγκος of carefully-arranged hair and drapery visible below; she has thick curly hair, and wears shoes, long chiton, and himation over l. shoulder and arm, wrapped obliquely round the body; it falls in a fold with embroidered chevron border over r. shoulder.

Ht. 5¼ in. Back modelled; open underneath. Bad style.

D 254. Male figure, perhaps **Apollo,** turned to the front, on a plinth. R. leg bent, r. hand on hip and l. by side; hair parted and waved, with tresses falling on the shoulders; wears himation over l. shoulder and round lower limbs, falling in *pteryges* down the l. side. The l. hand seems to hold a bow; the lower part of the figure is in quasi-relief.

Ht. 6½ in. Left hand obliterated. Back flat.

TERRACOTTAS FROM SOUTHERN ITALY; HELLENISTIC PERIOD.

D 255. **Apollo** (P), exactly as the last.

Ht. 6½ in. Towneley Coll. Face obliterated. Back flat.

D 256. **Apollo** (P), as D 254–255, looking down; no tresses on shoulders.

Ht. 5½ in. Towneley Coll. 289. Feet lost; indistinct. Back not worked.

D 257. **Man** in high relief against an irregular background. He stands with l. leg bent, r. hand by side and l. extended; his hair is brushed back and he has a short smooth beard; he wears a himation over l. shoulder, twisted up round the waist, and muffling both hands.

Ht. 4⅝ in. Towneley Coll. Feet wanting. Back not worked; same gritty clay as the three preceding.

D 258. **Woman** (type as D 254 ff.), moving to r. with r. foot drawn back and body and face to the front, on a plinth; r. hand on hip. Her hair is parted and waved, and falls in tresses on the shoulders; she wears a himation falling over l. shoulder and covering the legs from the knees, the edge of which she holds up with l. hand. The breasts are not fully developed.

Ht. 6¼ in. Traces of white slip. Back not worked.

D 259. **Girl,** in relief against a background. She moves to r. with r. hand on hip, holding up some object in l.; her hair falls in curls, and she wears shoes (?), long chiton, and himation round lower limbs.

Ht. 4¾ in. Towneley Coll. Indistinct. Flat at back.

D 260. **Upper Part of Woman** as D 258. Her head is inclined to her l., her r. hand placed on her hip, and l. by her side; her hair is parted and waved, falling in tresses on the shoulders, and she wears a himation over l. shoulder and round lower limbs.

Ht. 3½ in. Towneley Coll. Indistinct. Back not worked; cut off clean at thighs.

D 261. **Hera** (P). She stands with r. leg bent and l. hand on hip; her hair is parted and waved, and she wears a *stephanè* or low *calathos*, and himation veiling the back of the head and falling over the shoulders; it is drawn aside as a bridal veil with r. hand, and twisted up round the waist and l. hand.

Ht. 5¾ in. Millingen Coll., 1847. Feet lost. Back not worked, with rectangular hole.

D 262. **Mask of Persephonè,** modelled to the waist. In l. hand she holds a pig by the hind-legs at her breast, its head to r.; in r. she holds up an object of curious form, rectangular in section with projections at the top. Her hair is parted and waved back, falling in waves on the neck, and she wears a low *calathos* and earrings. Remains of white slip. **PLATE VIII.**

Ht. 6¾ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 37, No. 289. Hollowed out behind; three holes for suspension.

D 263. **Eros on Mule** (P) in quasi-relief to r., with background filled in below. His body is turned round to the front, r. hand on the mule's hind-quarters, and l. on its mane; on its forehead is a circular ornament coloured blue. The figure of Eros is coloured pink and red, his wings blue; the background is painted black.

Ht. 4⅛ in. From Fasano. Bequeathed by Sir W. Temple, 1856. Back flat, with triangular hole; very indistinct.

D 264. **Eros on Panther** (P), in quasi-relief, with the background filled in under the legs and plinth below. The panther moves to r. and has a wreath round its neck and its tail between its legs; Eros looks to the front and holds a club in r. hand; he wears a chlamys (?); his l. appears to hold a bridle, and his wings are spread.

Ht. 4½ in. Durand Coll. (*Cat.* 1635). *Arch. Zeit.* 1846, p. 224. Very indistinct. Back not worked, with hole; lower part broken away.

D 265. **Eros on Swan,** reclining on its back with face to front and feet to l.; plinth below. His l. leg is bent under him, and he holds out r. hand under the beak of the swan which turns its head round to him; his wings are spread, and he has thick hair falling on either side of the face, and drapery round lower limbs.

Ht. 5⅛ in. Towneley Coll. Right wing of Eros lost; coarse and indistinct; remains of white slip. Back partly modelled, with hole.

D 266. **Eros with Diota.** He moves to his l. with body thrown back and turned to the front, head inclined over r. shoulder, and r. hand on hip; in l. he holds the *diota* against his shoulder. He wears a wreath and drapery over l. shoulder, twisted up in a fold over r. arm. The body has been covered with white slip, over which is a pink glaze (cf. D 25 ff.), and on the wings are remains of blue.

Ht. 4⅛ in. Presented by Chambers Hall, Esq., 1855. Surface injured; back not worked with hole.

D 267. **Eros** (P). He stands on a plinth with r. leg bent, r. hand on head and l. on hip, the elbow resting on a square column; his hair lies thick on the neck, with a top-knot (broken off) over the forehead and a plait along the top; over his l. shoulder is a chlamys caught up in a fold over the l. arm. His flesh has been coloured red, and there are also remains of yellow colour (?).

Ht. 9 in. From Capua. Castellani, 1873. In bad condition; repaired and restored. Back modelled; badly proportioned (head too large), but carefully worked. No wings, though it is possible that they once existed.

D 268. **Eros.** He stands with r. leg bent and hands on hips, on a circular moulded plinth; over his arms is drapery. He is of childish proportions, with small wings. The figure has been coloured red on a white slip, and on the wings are remains of blue.

Ht. 4⅛ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Indistinct; discoloured by fire. Back not worked, with hole. Rough work.

D 269. **Eros**; boyish type, with wings spread. He stands with r. hand on hip and body inclined over to his l., looking to his l.; his hair falls in curls on each side of the face, and he wears a flat cap with brim (?), and himation fastened on l. shoulder and covering l. arm. The figure has been covered with a white slip; on the hair are remains of pink, and on the drapery of a bluish-black colour.

Ht. 3⅝ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Left wing broken off; indistinct. Back not worked; open underneath.

D 270. **Eros.** He stands with body inclined over to his l. and r. hand on hip, resting l. arm on a *stelè*; his wings are spread and his hair falls in curls on either side of the face; over his r. arm and l. shoulder is drapery.

Ht. 2½ in. (of the antique part). Legs and *stelè* restored; indistinct. Back flat, with hole.

D 271. **Eros,** with wings spread, wreath (?), and drapery round l. arm.

Ht. 3¼ in. Towneley Coll. Right arm and legs lost; very indistinct. Back not worked; mostly broken away and filled in with modern plaster.

D 272. **Eros seated, with Dog**; head inclined over to his l. His wings, which are small, are spread, and he has a chubby childish face, and curly hair with a plait along the top; over his shoulders is a himation held up in a fold on his lap, in which is seated a small curly-haired dog to r.

Ht. 5 in. Steuart Coll., 1846. Remains of blue and yellow colour. Back not worked; open underneath.

D 273. **Eros asleep in Cradle.** The cradle is trough-shaped, the ends irregularly toothed along the edge; in it lies Eros, in relief to the front, with knees apart, l. hand raised to his face and r. on thigh, and wings spread, his head inclined to his l.; behind his legs is drapery, and under his head a pillow.

Ht. 3¾ in. Presented by Chambers Hall, Esq., 1855. *Arch. Zeit.* 1855, *Anzeiger*, p. 62*. Indistinct. For the type, cf. B 106 and Panofka, *Terracotten des k. Mus. zu Berlin*, pl. 24; for the form of the cradle, Biardot, *Terres cuites funèbres*, pl. 13, fig. 1.

D 274. **Eros asleep in Cradle**, as the last; the figure of Eros is turned to his l., with arms folded and l. hand on cheek, legs drawn up, and wings folded downwards.

Ht. 3⅞ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Indistinct; remains of white slip.

D 275. **Eros and Psychè (P) embracing.** Psychè, who is on the r. of Eros, places l. arm round his neck and r. hand on his chin; she wears a long chiton. Eros' l. arm hangs by his side; he wears a chlamys over l. shoulder and arm. The faces of both are turned to the front.

Ht. 5 ⅛ in. Towneley Coll. Left leg of Eros wanting; very much worn and indistinct. Back not worked; open underneath.

D 276. **Aphroditè and Erotes.** Aphroditè looks down to her r., holding a Satyric mask in l. hand and placing the r. on the head of an Eros at her side; another Eros kneels on r. knee above the mask, leaning against her l. arm, with l. foot thrust out. Her hair is waved and knotted on the crown, and she wears a thick twisted wreath, earrings, and a himation covering r. leg and brought round from behind on the l. side; the hair is coloured red. The Eros at her r. has curly hair with top-knot and wreath, and is wrapped in a himation, in a fold of which his r. arm is slung; he looks down to his l., with l. hand on hip, and his legs are bent under him. The other wears a wreath of large leaves; he looks away to his l., with hands extended, holding something.

Ht. 9 in. From Capua. Bequeathed by Sir W. Temple, 1856. Traces of white slip and red colour. Back modelled, with hole.

D 277. **Aphroditè,** lower part of, from waist, on a high plinth; her l. leg is bent, and she wears drapery twisted in a knot round her loins. On her r. is a diminutive figure of **Eros,** his r. hand holding a torch, his l. placed on his r. shoulder; his wings are not indicated. On her l. is a small figure of **Priapos** holding out fruit in a fold of his drapery which he holds up in front; he is bearded and wears a cap (?).

Ht. 4⅜ in. Towneley Coll. *Arch. Zeit.* 1846, p. 225. Plinth restored; figure of Eros indistinct. Back slightly modelled, with small hole; open underneath.

D 278. **Aphroditè and Eros.** Aphroditè stands in the Cnidian attitude, with l. foot drawn back and drapery round lower limbs which she holds up with l. hand over the pubes; her hair is parted and tied in a queue at the back. At her l. side is a circular pedestal, on which stands Eros, holding up an open mirror-case in r. hand.

Ht. 4⅜ in. Towneley Coll. *Arch. Zeit.* 1846, p. 224. Right arm of Aphroditè lost; base injured; very indistinct. Back modelled; hole in back of Eros; open underneath.

D 279. **Mask of Maenad,** forming the front half of the head. Hair drawn back in parallel waves from the forehead, not indicated on the top but only painted purple; round it an ivy-wreath with a tag hanging in front of each ear; in the ears, pendant earrings.

Ht. 4⅜ in. Blacas Coll., 1867. Two holes for suspension.

D 280. **Maenad** in high relief on a background, rushing to l., with r. leg lifted up behind and face to front; in r. hand a *thyrsos*, on l. she holds up a small bird; her hair is parted and waved, and she wears shoes (?) and a long sleeved chiton floating behind.

Ht. 5¼ in.

D 281. **Maenad** (Χιμαιροφόνος type). She moves in frenzy to r., in quasi-relief on a high plinth; her head is thrown back; in r. hand she holds the fore-part of a kid dragged by the fore-legs, and in l. she brandishes over her head a *thyrsos*, round which a sash is tied. Her hair is wavy and is fastened in a bow on the top of the head; she wears shoes and long girt chiton, and a *tympanon* is visible between her r. wrist and the *thyrsos*. The upper flat edge of the relief follows the oblique line of the *thyrsos* so that it assumes a plank-like form.

Ht. 7¾ in. Presented by Chambers Hall, Esq., 1855. *Arch. Zeit.* 1855, *Anzeiger*, p. 62*; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 36, No. 283. Traces of pink on sash, red on plinth, and blue on chiton. Hole in back; open underneath.

D 282. **Athena.** She stands on a plinth, holding in r. hand a *phialè mesomphalos* which rests on an altar at her r. side; her l. rests on her shield at her side. Her hair falls in tresses on her shoulders, and she wears a helmet and long girt chiton.

Ht. 6⅝ in. *Arch. Zeit.* 1846, p. 224. Indistinct; remains of white slip. Back not worked, with triangular hole. The style of the figure recalls the Lenormant Athena Parthenos (Friedrichs-Wolters, No. 466).

D 283. **Athena.** She stands with r. foot drawn back and r. hand on hip, on a high plinth with moulded top; her l. hand rests on her shield at her side, on which is a Gorgoneion as device. Her hair falls in tresses on her shoulders; she wears shoes, long girt chiton with *apoptygma*, and aegis (with Gorgoneion and fringe of serpents) fastened on r. shoulder and covering l. arm.

Ht. 8½ in. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 35, No. 270. Head lost. Back not worked, with hole.

D 284. **Athena**, in quasi-relief against a background. She stands with l. leg bent and r. hand on hip, looking down to her l.; her l. hand rests on the edge of the background, which may be meant to indicate her shield. Her hair is parted and waved back, and she has a low helmet on her head, with rough indications of raised cheek-pieces; she wears the aegis with Gorgoneion and fringe of snakes, long girt chiton with *apoptygma*, κόλπος, and looped-up sleeves, *peplos* over her arms, and an under-garment just visible at the ankles. PLATE XXXVII.

Ht. 6⅝ in. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 35, No. 269. Back flat. Good work.

D 285. **Isis, Anubis, and Harpocrates.** Isis in the middle stands on a base with r. leg bent, looking to her r.; her r. hand holds a *sistrum*, and rests on the head of Harpocrates at her side. Her hair is parted and waved, and over the forehead are a crescent and feathers; she wears shoes, long chiton, himation over l. shoulder and round lower limbs, with embroidered border, and stole with fringed ends falling over l. shoulder. Harpocrates has hair brought over forehead; his l. leg is bent and r. fore-finger placed on his mouth; over his l. arm is drapery, and in his l. hand a cornucopiae. Anubis on the l. is, like Harpocrates, of smaller proportions than Isis; he has a jackal's head, and wears the *atef*-crown

of *uraeus* (?) and feathers, and short loose chiton; in his l. hand is a palm-branch. His legs are painted red.

Ht. 6⅞ in. From Abella. Bequeathed by Sir W. Temple, 1856. Back not worked (part wanting); open underneath. Details elaborately worked up and incised after moulding. Roman period; for the types, cf. *Brit. Mus. Cat. of Bronzes*, Nos. 1456 ff.; and for a similar treatment of the subject, two Roman terracotta lamps in the Brit. Mus.

D 286. **Aphroditè** (Venus Victrix?), in quasi-relief to the front. She stands with r. leg bent, holding in l. hand a large palm-branch; her r. rests palm outwards on the edge of a shield on a pedestal at her side. She is nude, with hair falling in tresses on her shoulders; below her l. hand is a helmet on a square pedestal.

Ht. 5¾ in. Millingen Coll., 1847. Head wanting. Back not worked; open underneath. See Bernoulli, *Aphrodite*, p. 185; similar types on late Roman coins (*e.g.* one of Plautilla, Cohen, *Monnaies frappées sous l'Empire romain*, iv. p. 249).

D 287. **Aphroditè.** She stands on a circular plinth with l. leg bent and body inclined over to her l., looking down; in l. hand she holds an apple on her hip. Her hair is parted and drawn back; she wears a *sphendonè* (?) and necklace of beads, and himation with border (?) over l. arm, brought forward from behind in r. hand.

Ht. 8½ in. Towneley Coll. Back not worked, with hole. Coarse clay.

D 288. **Aphroditè,** represented as a statue in a niche with side-columns and scalloped canopy above, forming a relief against a solid background; type of Anadyomenè, wringing out her hair with both hands. She is nude, and stands with l. leg bent. **Plate XII**

Ht. 4¾ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Back convex and smooth; open underneath.

D 289. **Marine Nymph** seated to front with body inclined to her l., in quasi-relief against a background representing waves or a rock, on which her l. hand leans. Her hair is waved each side; she wears a himation covering lower limbs, held out as a canopy over her head with r. hand. Below is a plinth.

Ht. 5⅜ in. From Fasano. Bequeathed by Sir W. Temple, 1856. Indistinct. Back not worked; open below.

D 290. **Relief** on a semi-circular background, representing a **youth and winged goddess embracing** (cf. D 207–208). The youth is seated on a chair to l., looking down with face to front, l. hand on edge of seat; he wears shoes and drapery over lower limbs; his r. hand, wrapped in drapery, embraces the goddess. She is seated to r. on his knees, with arms round his neck; she is entirely nude. Behind her is a goose to r.; behind the youth a dog leaps up to some object at the back of the chair.

Ht. 4⅜ in. Diam. 5⅜ in. *Arch. Zeit.* 1846, p. 225. Indistinct; back flat and unworked.

D 291. **Group in partial Relief** of a seated woman supporting a younger one in her arms. The latter has fallen back with head over the r. shoulder of the former, who places r. hand on her breast; the right hand of the prostrate figure grasps the arm of the other's chair, and her l. holds her drapery. The seated figure's head is inclined to her r.; her hair is parted and waved, and over her lower limbs is drapery; the legs of the chair are moulded. The other has wavy hair, and wears long chiton and himation over lower limbs. PLATE XXXVIII.

Ht. 6 in. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 81, No. 9. Feet of both broken away, also sides and back of group; indistinct in parts. Roughly executed, but large in style.

D 292. **Woman Seated** on rock to l., in quasi-relief; her r. hand is held out and her l. arm is placed round a *diota*, the elbow resting on the rock; drapery round neck, at back, and on her r. thigh. Below her on the rock crouches a child huddled up to r. The figures have been covered with a red glaze, and there are traces of pink on the rock and matt-black on the *diota*.

Ht. 5⅛ in. Towneley Coll. *Arch. Zeit.* 1846, p. 224. Head of woman wanting, and fingers of r. hand broken; indistinct. Back not worked, with hole.

D 293. **Girl**, standing with body inclined to her l., l. foot drawn back and l. hand on hip, holding some object in r. hand at her side. Her hair is knotted at the back, and she wears a wreath, shoes, long chiton, and himation over l. arm and shoulder, tightly wrapped round the waist.

Ht. 8⅞ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Back partly modelled; open underneath. Rough work.

D 294. **Girl** wrapped in himation, standing with r. foot drawn back on a large plinth, looking to her l. Her hair is drawn back into a coil on the crown, and she wears a stippled wreath with leaves, earrings, shoes, and long chiton; her r. hand is raised under the himation, and l. placed behind her back.

Ht. 15¼ in. From Canosa. Bequeathed by Sir W. Temple, 1856. Back not worked, with hole. Plinth restored; wreath injured.

D 295. **Girl** wrapped in himation. She stands with r. foot drawn back and hands by side, looking to her r.; her hair is parted and waved, with a knot at the nape of the neck, and she wears a stippled wreath and long chiton. With r. hand she holds up a fold of the himation at her throat; her l. is muffled in it. Her hair is coloured red.

Ht. 9⅜ in. Blacas Coll., 1867. Remains of white slip. Back partly modelled, with hole.

D 296. **Girl** wrapped in himation. She stands with l. foot drawn back and r. hand by side, looking down to her r.; her hair is drawn up in parallel waves to a knot on the crown, and she wears earrings, *ampyx* with ornament in the middle, long chiton, and himation covering the arms, a fold of which she holds up with l. hand. The figure is covered all over with a white slip; the hair is red, the chiton pink, and the himation has a broad pink border.

Ht. 11 in. Presented by Chambers Hall, Esq., 1851. Left foot broken off. Back partly worked, with hole; hollow underneath. An imitation of a Tanagra type.

D 297. **Girl,** wrapped in himation; imitation of Tanagra type. She stands with l. leg bent, resting l. elbow on a circular pillar, and looking down; her r. hand supports her l. arm. Her hair is drawn back in parallel puffs to a knot at the back; she wears earrings, shoes, long chiton, and himation covering her arms, the l. slung in a fold. The figure is covered with a white slip; the hair is coloured dark red, the lips red, and the himation blue. PLATE XXXVI.

Ht. 7⅞ in. Blacas Coll., 1867. Back flat; hollow underneath.

D 298. **Girl** wrapped in himation. She stands with r. foot drawn back and l. hand behind her; her hair is arranged in parallel tresses (but no knot at back), and she wears a wreath of leaves and berries and long chiton. Her lips are compressed; with r. hand she holds up a fold of the himation, in which both arms are muffled.

Ht. 10⅜ in. From Capua. Bequeathed by Sir W. Temple, 1856. Back nearly flat, with hole.

D 299. **Girl** standing on a plinth with r. foot drawn back and l. hand by her side, looking to her l. Her hair is parted and waved (no knot at back), and she wears a wreath of leaves and berries, shoes, long chiton which has slipped off r. shoulder, and himation over l. shoulder, wrapped round the r. hand on the waist; the l. is also muffled in it. The hair is coloured red.

Ht. 10⅛ in. Blacas Coll., 1867. Discoloured by fire. Back flat, with hole.

D 300. **Girl** wrapped in himation. She stands with l. leg bent, r. hand behind her back and l. gathering the folds of drapery on her hip, looking up to her r.; her hair is arranged in neat parallel waves (no knot at back), and she wears earrings, shoes, and long chiton. The hair is coloured red, and there are remains of pink on the himation.

Ht. 8 in. From Ruvo. Bequeathed by Sir Wm. Temple, 1856. Left earring wanting. Back roughly modelled; open underneath.

D 301. **Girl** wrapped in himation; imitation of Tanagra type. She stands with r. foot thrust out, wearing shoes and long chiton; the folds of the himation are twisted up under the l. arm which is placed on the hip, and the r. hand hangs in a fold of it. The treatment of the drapery recalls the Halicarnassos figures such as C 483, 508.

Ht. 6¾ in. Head lost. Back partly modelled, with hole; open underneath.

D 302. **Girl** wrapped in himation. She stands with l. leg bent and foot raised on a stool, on an oval plinth; she looks down, and her l. hand is placed on her hip. Her hair is parted and falls in wavy curls, with a knot on the crown of the head; she wears shoes, and with r. hand draws the folds of her himation across the l. side of the waist. The figure is covered with a white slip, with traces of red on the hair, pink on the chiton, and blue on the stool.

Ht. 8⅛ in. Southern Italy, 1867. Back not worked, with rectangular hole.

D 303. **Girl** wrapped in himation. She looks up to her r., and with her hands, which are free, draws the himation round her, veiling her head; her hair is curly, and she wears earrings (?) and long chiton. Remains of white slip, and of pink on himation.

Ht. 6¾ in. (of antique part). From Ruvo. Bequeathed by Sir W. Temple, 1856. Lower part restored. Back not worked, with rectangular hole.

D 304. **Girl,** standing on a plinth with r. leg bent, l. hand raised and r. on thigh. Her hair is brushed back and covered with a cap or veil, and she wears an armlet on r. arm, shoes, long chiton, and himation over lower limbs, with a fold falling over l. arm.

Ht. 5⅜ in. Indistinct. Back not worked. Squat proportions.

D 305. **Girl** wrapped in himation. She stands with r. foot advanced, on a plinth; her hair is parted and waved, and tied in a queue at the back, with a fillet round it; she wears shoes and long chiton. With l. hand she holds together the folds of her drapery at the throat, and with r. she draws up the skirt on her hip; the hands are not covered by the himation.

Ht. 4⅜ in. From Canosa. Castellani, 1873. Back roughly modelled.

D 306. **Woman** wrapped in himation, covering the arms; with l. hand she holds up a fold, and with r. she draws aside a fold at the hip; she wears shoes, and chiton leaving the r. shoulder bare; her r. foot is drawn back. On the himation are remains of pink colour.

Ht. 6 in. Towneley Coll. 288. Head lost. Back roughly modelled, with hole.

D 307. **Girl** standing with l. foot drawn back, on an oval plinth, looking down to her r. Her hair is waved and fastened in a bow on the top (?); she wears a *stephanè*, earrings, shoes, long chiton, and himation covering the arms. The chiton is coloured pink.

Ht. 8¼ in. Towneley Coll. 78 or 88. Indistinct; very flat, especially the head, like the early Cypriote figures. Back not worked, with hole.

D 308. **Woman** standing with r. foot advanced. Her hair is parted and drawn back in parallel waves; she wears earrings (?), shoes, and himation over l. shoulder, falling in zigzag folds with weighted ends. With l. hand she gathers the folds of her drapery at her waist, and with r. she holds the fold falling over the l. shoulder; a fold also falls over r. shoulder and is drawn up round the arm.

Ht. 6⅞ in. From Canosa. Castellani, 1873. Back (including head) not worked, with hole.

D 309. **Girl** wrapped in himation. She stands on an oval plinth with r. leg bent, l. hand behind back, and r. holding up a fold of drapery; her hair is parted and waved, and she wears a *stephanè*, earrings, shoes, and long chiton.

Ht. 8½ in. Presented by Chambers Hall, Esq., 1855. *Arch. Zeit.* 1855, *Anzeiger*, p. 62*. Base restored. Back not worked, with hole. Coarse drab clay; remains of coarse white slip.

D 310. **Girl**; imitation of Tanagra type. She stands on a flat plinth, looking down, with r. leg bent and l. hand behind her back; her hair is parted and waved back from the face (no knot visible); she wears earrings, shoes, long chiton, and himation over her arms and twisted round her waist, in a fold of which her r. hand is muffled.

Ht. 10¼ in. Blacas Coll., 1867. Remains of white slip. Back not worked, with hole.

D 311. **Woman** standing on a plinth, with l. foot drawn back and r. hand on hip. Her hair is drawn back in parallel tresses, but no knot is indicated; she wears shoes, long chiton, and himation twisted closely round body and l. arm, a fold of which she holds up with l. hand on the hip. The shoes are coloured blue.

Ht. 7½ in. Blacas Coll., 1867. Back not worked (much scraped), with hole.

D 312. **Girl** wrapped in himation which veils her head and is drawn closely round her; with r. hand she gathers the folds at her neck, and in l. she gathers up the ends of a fold which is caught tightly over the l. arm and falls on that side; her l. leg is drawn back and she wears a long chiton.

Ht. 6¼ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Rough work, in imitation of Tanagra figures. Traces of white slip; back roughly worked, with hole; hollow underneath.

D 313. **Woman** wrapped in himation. She stands on a moulded plinth, with l. foot drawn back, r. arm bent and l. by her side, looking down to her r.; her hair is parted and waved, and she wears earrings (?), shoes, and himation covering the back of the head and the arms, falling to the hips.

Ht. 8¼ in. Indistinct; remains of white slip. Back nearly flat, with hole. Bad late work.

D 314. **Woman** wrapped in himation, which she draws aside with r. hand from over her head; she stands on a plinth with r. leg bent and l. hand by her side; her hair is parted and falls each side, and she wears necklace and shoes.

Ht. 7¼ in. Remains of white slip. Back not worked; hollow. Bad late work.

D 315. **Woman** wrapped in himation veiling her head; with r. hand she holds the folds down, exposing her neck. She stands on a base with r. foot drawn back, and wears shoes; the himation falls to her feet, of which only the l. is indicated.

Ht. 7¾ in. Towneley Coll. Indistinct; base restored. Back convex, not worked; open underneath. Style as last.

D 316. **Girl** wrapped in himation; imitation of Tanagra type. She stands on a flat plinth with body inclined over to her l. and r. hand on hip, looking down to her r.; her l. leg is crossed over the r., and her l. hand rests on a square column (with base) at her side. Her hair is parted and drawn back into a circular knot, and she wears a thick stippled wreath with pointed leaves and two berries in the middle, earrings, shoes, and long chiton; the himation covers her arms except the l. hand. The figure is covered with a white slip; the chiton is coloured pink.

Ht. 8¼ in. Back not worked; rectangular hole.

D 317. **Woman,** standing with l. leg bent, looking down to her l.; her right hand has been extended, and her l. rests on a column, on the plinth of which she places her l. foot. Her hair is drawn back in parallel waves and plaited in a coil behind, and she wears earrings, shoes, and long chiton; she is wrapped in a himation covering the l. arm, the folds of which fall over the column. The figure is covered with a white slip; the hair is red and the chiton blue.

Ht. 10½ in. From Capua. Castellani, 1873. Right fore-arm wanting. Back partly modelled, with hole. Good style, but somewhat careless.

D 318. **Woman** standing with r. foot drawn back and body inclined over to her r.; she wears long chiton and himation, a fold of which she holds up with r. hand.

Ht. 5¼ in. From Capua. Bequeathed by Sir W. Temple, 1856. Left arm and head wanting; traces of white slip. Back not worked, with small hole.

D 319. **Girl** standing on plinth with r. leg bent, looking up to her r.; r. hand raised. Her hair is parted and waved, and covered with a close cap (or else not worked over the head); she wears earrings (?), shoes, and himation covering r. leg and pubes, and caught up from behind in a fold over l. shoulder. The figure is covered with a white slip.

Ht. 11¼ in. From Canosa. Castellani, 1873. Left fore-arm and right earring wanting, and fingers of right hand injured; hair-knot broken off. Back not worked, with hole. The type resembles D 139.

D 320. **Two Girls seated** side by side, embracing, with arms round each other's necks and faces to the front; the one on the l. places r. hand on the other's breast, and the latter her l. hand on her thigh. The first-named wears a fillet and himation over l. shoulder and lower limbs; her flesh is coloured pink on a white slip, and her hair is red. The other's hair is knotted at the back, and she wears a wreath of leaves, long chiton, and himation over l. shoulder; her figure is covered with a white slip, her hair and lips are coloured red and the himation pink. Their feet are not indicated; below is a plinth.

Ht. 5¾ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Restored; indistinct. Back partly modelled, with hole.

D 321. **Seated Girl.** Her hair is parted and waved and covered with a cap; she wears earrings and long girt chiton; the seat is not indicated.

Ht. 5⅓ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Arms from elbows and legs from knees wanting; a rough sketch in clay by hand.

D 322. **Comic Actor.** He is seated with legs crossed on an altar which has a moulded top, and base, on the edge of which his r. hand rests; his head is turned to his l., and his l. hand extended, as if declaiming. From the action of this hand and the expression of his mask, he appears to be under the influence of violent passion. He wears a wig (the hair carefully rendered), a wreath in which a fillet is twisted, the ends hanging in front, tight-fitting jerkin reaching nearly to the knees and girt round the waist with a cord under- PLATE XXXIV.

garment with sleeves, padded stomach and looped-up phallos, sandals, and a chlamys thrown over l. shoulder. The fillet is painted blue, the face and sandals red, and the hair brown.

Ht. 4⅞ in. Italy (?), 1873. *Jahrbuch d. arch. Inst.* viii. (1893), p. 82, No. 61 ; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 100, No. 20. Fingers of left hand lost ; otherwise in good condition. Above the left hip is a spout, and in the back four holes, below which is a handle. Used as a vase of some kind, perhaps a rattle.

D 323. **Actor.** He is seated with legs crossed on an amphora which lies on its side with mouth to r., the under side flattened and hollowed out ; his r. hand is placed by his side and l. raised to his mouth, and his head is inclined to one side. He wears a wig (?) and jerkin girt round the waist, and looped-up phallos ; his features are coarse and rudely rendered.

Ht. 4 in. From Italy. Pourtalès Coll., 1865. *Pourtalès Sale Cat.*, p. 153, No. 837 ; Dubois, *Cat. Pourtalès*, Paris 1841, p. 135, No. 811 ; *Jahrbuch d. arch. Inst.* viii. (1893), p. 83, No. 77.

D 324. **Actor,** in squatting attitude. He squats with l. hand on knee ; he has wings, a grotesque mask with wrinkled forehead and large flapping ears, and wears a himation drawn closely round his body in which his r. arm is muffled. Between his legs is something broken away.

Ht. 3½ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 99, No. 7. Wings broken.

D 325. **Boy as Actor.** He stands with feet together and head turned to his r. ; he wears an elaborate ὄγκος (two rows of tresses), padded stomach, and himation muffling his arms and twisted round his body. His mask is intended to have a youthful appearance.

Ht. 4 in. From Ruvo. Bequeathed by Sir W. Temple, 1856. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 99, No. 8.

D 326. **Comic Actor.** He has a large bald head, mask with long flowing beard, high forehead, and large ears, and a padded stomach ; his arms are muffled in a himation.

Ht. 5½ in. From Capua. Castellani, 1873. The proportions of the figure are somewhat stumpy.

D 327. **Seilenos** dragging a goat by the horns, in quasi-relief with background ; he moves to r. with body turned to the front and head slightly to l., and drags the goat after him with r. hand. In l. hand he holds out a *kylix* (shallow bowl and high stem) ; he has a fat stomach, and wears high boots ; over his arms is drapery. The figure has been covered with a white slip ; the drapery, hair of Seilenos, and back of group have been painted red.

Ht. 5 in. From Fasano. Bequeathed by Sir W. Temple, 1856. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 37, No. 285. Repaired. Back smooth and slightly convex ; open underneath.

D 328. **Seilenos,** looking down, and wrapped in a himation which covers the arms and back of head; the l. hand holds up a fold and the r. hangs by his side.

Ht. 3⅕ in. From Capua. Bequeathed by Sir W. Temple, 1856. Right leg broken away; indistinct. Hollowed out at back.

D 329. **Seilenos and Maenad,** in quasi-relief, with background. The Seilenos (on the r.) looks down to his r., and places l. arm round the Maenad's neck; he holds out a *tympanon* (on which are five studs) in r. hand; behind him drapery is visible. The Maenad stands with r. leg crossed over l.; her hair is waved and drawn up to a point over the forehead, with tresses falling down the neck; she wears earrings, and himation over lower limbs.

Ht. 4⅜ in. Presented by Chambers Hall, Esq., 1855. *Arch. Zeit.* 1855, *Anzeiger*, p. 62*; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 37, No. 284. Back not worked, with hole.

D 330. **Androtauric Head of River-God,** beardless, with human features, bull's hair over the forehead, and projecting ears. Remains of white slip and pink colouring; two holes for suspension.

Ht. 2¾ in. Calabria, 1847. Left horn broken off. Back not worked; hollow.

D 331. **Victory** alighting, with r. foot advanced, on an irregularly-shaped base with high pedestal below; her r. hand rests on a steering-oar (?) at her r. side. Her hair is parted and waved, and she wears a *stephanè*, earrings, and long girt chiton with *apoptygma*, which leaves the r. shoulder bare and floats on either side, with a fold between the legs. The figure is covered with a white slip; the hair is coloured red.

Ht. 9¾ in. From Capua. Castellani, 1873. Wings and left fore-arm wanting. Back not worked, with hole; pedestal hollow. The attitude and the treatment of the drapery recall in some measure the Nikè of Paeonios.

D 332. **Victory,** seated. Her head is inclined to her r., and she looks down; her hair is parted and waved, but no knot is indicated at the back; she wears a *bulla* in front (but no necklace), and long chiton with girdle. The wings are erect; the seat is not indicated. There are remains of a white slip, and of blue on the l. wing.

Ht. 7⅞ in. Durand Coll. (*Cat.* 1673 ?). Arms and right wing wanting. Back modelled; open underneath.

D 333. **Victory.** She stands with r. leg bent and wings spread; her hair is drawn back in parallel tresses to a coil at the back, with a wreath of leaves, flowers, and berries round it; she wears earrings, shoes, long chiton, and himation over shoulders, the edge held up with both hands obliquely from r. shoulder to l. hip. The figure is covered with a white slip; the drapery is coloured pink, and on the wings are markings in pink and black.

Ht. 8¼ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Wreath injured. Back slightly modelled; open underneath.

D 334. **Victory.** She stands with r. leg crossed over l., looking down to her r.; l. hand on hip and r. on a low square column at her side. Her hair is parted and waved, with a knot at the nape of the neck, and she wears a large dentated *stephanè*, wreath of leaves and berries, earrings, shoes, and himation over l. shoulder and round lower limbs.

Ht. 10 in. From Fasano. Bequeathed by Sir W. Temple, 1856. Wings broken off; remains of white slip, and of red on hair. Back roughly modelled, with hole.

D 335. **Woman Dancing.** Her r. leg is advanced beyond her drapery, and her head is turned slightly to her r.; her hair falls in long ringlets on the shoulders, and she wears a thick wreath and long chiton with *apoptygma;* the arms have been extended. Remains of white slip.

Ht. 15½ in. Blacas Coll., 1867. Arms broken off. Back modelled, with two small holes; holes pierced in each shoulder; hollow underneath. Large style.

D 336. **Dancing Girl.** Her l. foot is kicked up behind, her hands are raised, and her head is thrown back to her r.; her hair is parted and waved, with a knot low down at the back, and she wears long chiton with *apoptygma* and trailing skirts, which leaves the r. shoulder and breast bare. The flesh has been covered with a white glaze (?), and the hair is coloured red.

Ht. 10½ in. Durand Coll. Clarac, *Musée de Sculpt.* iv. pl. 776, No. 1936. Right arm modern. Back modelled; open underneath.

D 337. **Veiled Dancer.** Her r. leg is advanced, and head thrown back over r. shoulder; her r. hand is raised to her throat and her l. extended under her drapery. She wears a long chiton with trailing skirts, and is closely wrapped in a himation, which veils her head and is drawn across the chin, muffling the r. hand. Her l. arm is only vaguely indicated.

Ht. 4⅞ in. From Fasano. Bequeathed by Sir W. Temple, 1856. Back not worked; open underneath. Indistinct; rough work.

D 338. **Girl Seated** on the edge of a large block to l. with face to front, r. hand raised, and l. placed in front of r. breast, r. foot drawn back. Her hair is parted and waved, with a curiously-shaped knot at the back, and she wears pendant earrings, shoes, and drapery over her knees; an incised line on the neck may indicate a necklace. Remains of white slip and blue colour, and of pink on the drapery.

Ht. 10⅛ in. Steuart Coll., 1846. Hands and left fore-arm restored; much repaired. Modelled in the round; a hole low down in the back.

D 339. **Girl Dancing.** She looks down to her r., with r. foot thrust out, r. hand on hip, and l. extended; her hair is crimped over the forehead, and she wears a *stephanè*, shoes, and long chiton with spreading skirts; she is wrapped in a himation which veils her head and is drawn across the chin, covering the arms except the l. hand.

Ht. 6⅞ in. From Capua. Bequeathed by Sir W. Temple, 1856. Traces of pink on right shoe. Back not worked, with hole.

D 340. **Mask of Winged Gorgon,** of late type. The hair is parted and waved, and intertwined with serpents; round it is a wreath with three flowers and two projecting objects broken off; large wings spring from the temples, and in the ears are loop-shaped earrings. The hair has been coloured red, the wings red and blue, and there are traces of a white slip throughout.

Length 8⅛ in. Ht. of face, 3⅛ in. Millingen Coll. 1847. Repaired; flat at back.

D 341. **Upper Part of Girl** wrapped in himation which veils the head and is drawn across the mouth; the r. arm is slung in a fold.

Ht. 2⅜ in. Left fore-arm and legs wanting. Back not worked; hollow.

D 342. **Aphroditè** (?) fastening sandal (?). She stands on r. foot with left knee bent up, and stoops down with r. hand in a position to adjust the sandal on the l. foot (but the foot is not indicated); her l. hand is extended in order to maintain her balance. Her hair is parted and has been knotted at the back; she wears a wreath and long chiton with *apoptygma* leaving the r. shoulder bare. The hair has been coloured red.

Ht. 14½ in. From Canosa. Bequeathed by Sir W. Temple, 1856. Repaired; wreath broken away except one leaf; fingers not separately indicated. Back slightly modelled, with hole.

D 343. **Woman** standing on a plinth with r. foot drawn back and hands by sides; her hair is parted, and she wears shoes, long girt chiton, and himation veiling her head and falling on the shoulders and round the lower limbs.

Ht. 5⅛ in. Traces of white slip. Back not worked; open underneath. Very poor work.

D 344. **Woman,** standing with l. foot drawn back on an oval moulded plinth, holding a purse (?) in l. hand; her hair is parted and waved and tied in a bow on the top, and she wears earrings and long girt chiton with *apoptygma.* At her r. side is a child wrapped in a himation, with r. hand raised.

Ht. 6 in. From Fasano. Bequeathed by Sir W. Temple, 1856. Very indistinct. Back not worked, with hole.

D 345. **Woman Playing Flutes.** She stands on a semicircular moulded plinth with face upturned; her hair is parted and waved and tied in a bow on the top of the head, and she wears long girt chiton with *apoptygma* and himation over the shoulders.

Ht. 5¼ in. From Capua. Bequeathed by Sir W. Temple, 1856. Back not worked, with hole.

D 346. **Youth.** He stands on a plinth, wrapped in a himation, with l. hand on hip; he has curly hair and wears shoes.

Ht. 5⅛ in. Injured by fire (?). Solid and nearly flat; dark red clay with smooth surface as if glazed.

D 347. **Girl,** standing on a plinth with l. foot drawn back; in r. hand she holds a wreath in front of her, in l. a pot; she wears a cap (?) and long girt chiton with *apoptygma.*

Ht. 4⅝ in. From Capua. Bequeathed by Sir W. Temple, 1856. Indistinct; feet not indicated. Back not worked, with hole.

D 348. **Woman** wrapped closely in himation from head to foot, on a small plinth; she wears shoes, and with r. hand holds down the folds on the breast, leaving the neck bare (as D 315).

Ht. 6¼ in. Indistinct; back nearly flat; solid. Cf. D 314-315.

D 349. **Woman** as the last, but of more elderly appearance.

Ht. 4⅝ in. Towneley Coll. Lower part from knees restored. Back not worked.

D 350. **Woman** as before.

Ht. 6¼ in. Towneley Coll. Feet and plinth wanting. Back flat; solid.

D 351. **Slave** (P). He stands on a plinth with feet apart and hands clasped in front; his body inclined backwards; he wears a short chiton to the knees and himation hanging over l. shoulder.

Ht. 6⅛ in. Towneley Coll. Indistinct. Back and sides not worked; background filled in between legs; open underneath.

D 352. **Youth making Libation.** He stands on a plinth with l. leg bent, holding out a *phialè* in l. hand; in r. is a jug at his side. He has curly hair, and wears a short chiton girt round the waist; at his l. side is a square column.

Ht. 5⅛ in. From Ruvo. Bequeathed by Sir Wm. Temple, 1856. Left arm repaired. Back not worked; open underneath. Style of Roman bronze figures, such as *Brit. Mus. Cat.*, 1583 ff.

D 353. **Victorious Charioteer.** He stands on a base with l. leg bent and r. hand raised to crown himself with a wreath, in l. a palm-branch; he is beardless, with curly hair, and wears *fasciae* round his waist and short chiton.

Ht. 4½ in. Indistinct; base restored. Back partly modelled; open underneath. Cf. E 79.

D 354. **Woman** wrapped in himation which covers her head like a hood, and is drawn closely round her with r. hand; she stands with r. foot drawn back and l. hand by side, looking down to her r.; she wears long chiton and shoes, and both hands are muffled in the himation.

Ht. 6½ in. Back not worked, with hole. Red clay.

D 355. **Satyr** (P), huddled together, with head inclined over l. shoulder and r. arm clasping it; he appears to be asleep, and is nude, with shaggy hair and beard and coarse features.

Ht. 3⅞ in. Towneley Coll. Arms and legs wanting. Hollowed out behind, except the head. Bad work; has been covered with a dark red glaze.

D 356. **Grotesque Figure.** His head is inclined to his l., and he wears a wreath with a berry in the middle; his proportions are attenuated and his features very grotesque. The ears are large, the nose hooked, the chin prolonged, and he has a very prominent 'pigeon' breast, hump on back, and large male members; a garment is twisted round his loins. The eyes, nostrils, and navel are pierced.

Ht. 3¼ in. Castellani, 1873. Arms and legs from knees lost. Back modelled.

D 357. **Boy wearing Paenula.** He has large ears and curly hair, and is wrapped in a thick *paenula* with peaked hood, which only leaves visible his face, the edge of an under-garment, and his feet, on which are shoes; below him is a base filled in behind the feet. **PLATE XII.**

Ht. 6⅞ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Smith, *Dict. Antiqs.*[3] ii. p. 309 (*s.v.* Paenula). Back not worked, with hole.

D 358. **Grotesque Figure,** wrapped in a *paenula* with peaked hood, leaving only the face and neck visible; the knees are bent as if sitting; below is a base.

Ht. 4⅜ in. Towneley Coll. Very indistinct; remains of white slip. Back not worked; open underneath. Coarse red clay. Cf. D 357.

D 359. **Youth reclining on Couch.** He leans on l. elbow on a cushion, with r. knee drawn up, l. leg doubled under him, and r. arm on the back of the couch; his head is thrown back and he looks to the front; he wears a loose chiton reaching to the knees. The couch is shaped like a settee with high straight back and sides, which are all panelled; the legs are short and thick and are also panelled. On the back is incised: POSSI....

Ht. 3⅞ in. Length 3⅞ in. Broken across diagonally; right hand of youth and other parts injured. In the front is a hole. Probably Etruscan work.

D 360. **Two Busts,** side by side, on a moulded plinth, modelled to the waist; each wears chiton, and himation over l. shoulder, twisted round waist. Between them is a diminutive figure of a boy to the front, with hair parted and curling each side, similarly draped.

Ht. 3⅜ in. Heads wanting. Back not worked; hollow. Possibly this object had a sepulchral reference, like the Roman *imagines*, of which there is an example in the Mausoleum Annex of the Brit. Mus. (*Cat. of Sculpture*, iii. No. 2273.)

D 361. **Mask of Negro,** life-size. Hair in clusters of curls over the forehead and ears, but none on the temples; flat nose and ears set high up; grinning expression, the upper row of teeth indicated. The mouth, nostrils, and pupils of the eyes are pierced through, and a hole is pierced high up in each ear, perhaps for a string to fasten the mask round the head.

Ht. 8⅞ in. Probably intended to be worn.

D 362. **Bust of a Youthful Satyr,** as far as the waist. He looks round to his l.; his hair is in thick shaggy locks, and he wears a skin tied in front. The details are sharply but roughly modelled, especially the eyes and mouth.

Ht. 5⅛ in. Towneley Coll. Very hasty; right side cut away. Back not worked; solid.

D 363. **Bust of a Youthful Satyr.** He is beardless, and his hair is brushed up in stiff locks (in the manner of the late Republican period), with curls falling on the neck; he has pointed ears and over-hanging eyebrows, and wears a skin tied in front, with hatched lines incised round the edge. The features are clearly cut, the eyeballs incised.

Ht. 7½ in. From Capua. Castellani, 1873. Back worked; cut off straight below shoulders; nearly solid. Late Etruscan or Roman work.

D 364. **Part of Grotesque Reclining Figure** (Seilenos?). He lies on l. elbow with face to front and r. hand on thigh; he is bald and bearded, with large ears.

Ht. 2 in. From Capua. Bequeathed by Sir W. Temple, 1856. Left leg and fore-arm and right leg from knee wanting; very indistinct. Back partly modelled. Coarse work.

D 365. **Grotesque Figure of Boxer.** His r. hand is extended and bent round to strike; his legs are wide apart and his l. hand is placed on his chest. He is bald and beardless, and of squat proportions, and wears the *caestus*.

Ht. 5⅞ in. Towneley Coll. Back not worked, with hole; filled in between legs. Very rude and of coarse clay.

D 366. **Grotesque Figure** of fat old woman, on a base. She is nude and advanced in years, with pendulous breasts; her hands are raised to her head as if to tear her hair, and her hair is parted and knotted at the back.

Ht. 6¾ in. From Fasano. Bequeathed by Sir W. Temple, 1856. Back modelled; background filled in between legs.

D 367. **Boy on Dog** to r. He leans forward on the dog's back with face to front, hands on its neck, and legs bent under him; he appears to be struggling to maintain his position. He wears a cap; the dog is large, with shaggy hair and curled-up tail. The background is filled in under the dog's legs.

Ht. 4⅛ in. Millingen Coll., 1847. Dog's head injured; indistinct. Back slightly modelled; hollow underneath.

D 368. **Boy on Goat,** to r. on a plinth. He leans forward, turning partly to the front, with r. hand on the goat's hind-quarters and l. on its head; he has thick curly hair and wears a wreath, and drapery wrapped round his arms. His feet are not indicated, and the background is filled in under the goat's legs; its hair is carefully rendered by raised lines.

Ht. 5⅜ in. Millingen Coll., 1847. Indistinct. Back modelled; open underneath.

D 369. **Youth on Horseback,** moving to r. on a plinth. He turns to the front, with r. hand on the horse's hind-quarters and l. on its neck; he wears a short chiton. The horse's r. fore-leg is raised; down its tail are rough incisions; behind its legs the background is filled in.

Ht. 6 in. Presented by Chambers Hall, Esq., 1855. *Arch. Zeit.* 1855, *Anzeiger*, p. 62*(?). Head of youth and ears of horse injured. Back roughly modelled above; not worked below; large hole.

D 370. **Cock,** on a base, the space under the legs filled in.

Ht. 5¼ in. From Fasano. Bequeathed by Sir W. Temple, 1856. Indistinct; traces of white slip.

D 371. **Pig** forming a rattle; ridge of hair along back; hole underneath.

Ht. 3 in. Length 5 in. Calabria, 1847.

D 372. **Pig,** as the last but smaller, standing on a plinth; filled in under the legs.

Ht. 2½ in. Length 3½ in. Calabria, 1847. Indistinct.

D 373. **Old Woman.** She stands with r. foot advanced and face thrust forward, r. arm bent and l. hand by her side; her hair is gathered in a bunch of curls on either side and covered with a cap; she wears a long chiton and himation twisted close round the body and arms, but not covering the hands. The figure is covered with a white slip (much worn), and there are traces of blue on the chiton.

Ht. 5⅜ in. 1881. Right foot and fore-arm lost. Back modelled; hollow underneath.

D 374. **Mask of Goddess** (P), with hair parted and waved back, wearing *calathos* and *ampyx*.

Ht. 7 in. Half-head, hollowed out at back; part of neck remaining.

D 375. **Head of Amazon,** in relief on a circular medallion, looking to her r. Her hair is parted and waved, with tresses falling on either side; she wears a Phrygian cap with lappets, and drapery fastened with a brooch in front. The whole is covered with a white slip (worn), over which is yellow (probably the remains of gilding); the hair is coloured red.

Ht. 5⅜ in. Diam. 4⅜ in. Blacas Coll., 1867. Hollow behind; hole pierced through peak of cap.

D 376. **Female** (P) **Mask,** on a medallion; hair in four rows of formal curls over the forehead; has been coloured red.

Diam. 1¼ in. Towneley Coll. Worn. Knob at back.

D 377. **Female Mask,** forming an amulet, with loop above for suspension; hair parted and waved.

Ht. 1½ in. Towneley Coll. Indistinct; discoloured by fire. Back hollowed out.

D 378. **Female Mask** as the last; hair curly.

Ht. 1½ in. Towneley Coll. Loop broken off; worn and discoloured by fire. Back hollowed out.

D 379. **Female Head** on a base, looking up. The front hair is parted and waved back, and tied in a bow (broken) over the forehead; the back hair wound round the head in two plaits as in archaic male heads of about 500–480 B.C.; the hair on the head is indicated by wavy incisions throughout, and the pupils of the eyes are incised.

Ht. 4⅞ in. From Capua. Castellani, 1873. Modelled in the round; not open below; careful work. On the top of the head has been a *calathos*.

D 380. **Female Head,** on a base, looking up. The hair is parted and drawn back in parallel waves to a plaited coil at the back; round it is a fillet, tied in the middle, and in the ears are earrings.

Ht. 9 in. Southern Italy, 1885. Fillet broken. Hollow; modelled in the round.

D 381. **Female Head,** on a base, slightly inclined to her r. The hair is waved each side and smooth over the head, with a knot at the back; round it is a wreath of leaves, and in the ears are cluster earrings. Remains of white slip; the hair is coloured red.

Ht. 4⅞ in. Castellani, 1873. Hollow underneath; hole in top.

D 382. **Head of Maenad,** upturned to her r., with an agonized expression; her hair is parted and waved, and she wears a thick twisted wreath with ivy-leaves and berries; on the l. side of the face the ends of a sash are visible.

Ht. 3½ in. Back modelled.

D 383. **Female Head.** Hair parted and waved under a fillet, and drawn back to a knot at the back of the head; has been coloured red.

Ht. 1¾ in. Found in the Tiber at Rome; acquired 1892. Injured by fire or water (?). Pretty style, like that of Asia Minor.

D 384. **Female Head.** The hair is parted and waved, and round it is a thick wreath with flowers; there are traces of white slip, and of red colour on the wreath.

Ht. 1½ in. Back not worked, except for wreath. Good style.

D 385. **Grotesque Old Woman,** upper part of. She is very fat, with large stomach, in front of which she holds some object in each hand; her hair is parted and stippled over, and she wears a thick stippled wreath.

Ht. 2¼ in. Blacas Coll., 1867. Back flat; hollow.

D 386. **Hydrophoros,** part of, in quasi-relief; head and r. arm alone remaining. With r. hand she supports a *hydria* on a pad on her head; her hair is parted and waved. Between the head and arm the background is filled in and painted black, as on D 160. The figure is covered with a white slip, and the *hydria* is coloured red.

Ht. 2¼ in. Back broken away. Good style.

D 387. **Female Head,** fragmentary; hair waved back under a broad *ampyx;* cap over back of head; features clearly cut.

Ht. 2¾ in. Right side wanting.

D 388. **Head of Youth,** in style of third century B.C., resting on a base; features clearly cut; hair in thick close curls all over the head.

Ht. 5½ in. Broken away on one side. Modelled in the round; hollow.

D 389. **Head of Youth,** turned to his l., with curly hair; style as last.

Ht. 6½ in. Flat; hollowed out at back. Coarse gritty clay.

D 390. **Mask of Youthful Pan.** He has a snub nose, and horns, and his mouth is open, with teeth indicated; he wears a thick wreath with leaves.

Ht. 5 in. Probably from Etruria. Campanari, 1839. One horn broken; traces of red colour. The mask forms the front half of the head, hollowed out at the back.

D 391. **Portrait head,** perhaps representing **Homer,** bald over the forehead, with straight hair rather long at the back; beard in separate tresses, deeply cut.

Ht. 2¾ in. Bequeathed by Sir W. Temple, 1856. Modelled in the round; hole in crown. Rough work. Cf. Bernoulli, *Gr. Ikonographie*, i. pls. 1, 2.

D 392. **Head of Zeus or Asclepios.** Thick hair parted and waved, rolled up all round the head, and looped up at the back of the neck, in the archaic κρώβυλος fashion[1]; three parallel curls fall on each temple from under a fillet. The beard is arranged in straight parallel curls; there are traces of gilding throughout, and holes are pierced at the corners of the eyes.

Ht. 3⅜ in. Towneley Coll. Birch, *Ancient Pottery*², p. 125. Discoloured by fire.

D 393. **Heroic Head** (or head of Hermes?), looking to his l.; hair in thick close curls radiating from the crown, with fillet, above which are remains of a wreath; eyes half-closed. Lysippian type.

Ht. 3⅝ in. Towneley Coll.

D 394. **Head of Heracles,** with hair in close flat curls and short smooth beard.

Ht. 1⅝ in. Indistinct; head only partly worked; hollow.

D 395. **Female Head** of Scopaic type, looking upwards, with heavy frowning eyebrows; hair parted and waved, smooth at back.

Ht. 3½ in. Modelled in the round, but not worked except in front.

D 396. **Youthful Head,** in the style of D 466, 468, 474 from Tarentum, looking upwards. Hair parted and waved in loops, with *ampyx* and thick stippled wreath; palmette above (broken off) and a large circular flower on either side of the head.

Ht. 3⅞ in. Towneley Coll. Right side defaced; broken below chin. Modelled in round; back not worked, with hole; hollow underneath.

D 397 **Medallion** with head of **Athena Parthenos,** to the front. She wears a helmet with frontal ridge, cheek-pieces turned back, and three crests, those at the sides shewn in false perspective; a tress of hair falls on each shoulder, and she has a double necklace of beads; edge of chiton indicated below. In the field are scrolls; round the edge of the medallion a double row of beads.

Fig. 72 = D 397.

Diam. 1⅛ in. Castellani, 1872. Exactly similar to C 848, but more delicate work; no slip or gilding.

D 398. **Pendant** in form of female head, modelled in the round. Hair parted and waved, with fillet and palmette over forehead (as in the Tarentum types D 455 ff.); wears necklace; cut off flat at neck.

Ht. 1¼ in. Castellani, 1872. Surface of palmette scraped away. Refined style; cf. C 852 from the Cyrenaica.

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[1] Cf. the head of Zeus from Olympia (*Ergebnisse*, iv. pl. 1).

D 399. **Pendant or Relief from Vase.** **Nikè** flying downwards with wings spread; hair gathered in double top-knot; long girt chiton with *apoptygma* reaching to knees, the edges of which she holds out in either hand. Gilt all over, the gilding being well preserved.

Ht. 1½ in. 1856. Right wing repaired.

D 400. **Rosette** of three overlapping discs of six, eight and ten points respectively; gilt all over.

Diam. ¾ in. Presented by Rev. G. J. Chester, 1890. About one-third wanting.

7. LARGE FIGURES FROM ROME (D 431-440).

[See Introduction, p. xiii.]

D 431. **Bust of Bearded or Indian Bacchus.** The hair is thick and wavy, the beard in separate locks curled at the ends, as is the moustache; a ringlet falls on each shoulder. The head is crowned with a wreath of vine-leaves intertwined with a broad fillet which falls in a festoon over the forehead, the ends hanging each side over a rectangular projection from the bust; these projections are like those attached to terminal figures. The pupils of the eyes are incised.

Ht. 15¾ in. Found in 1767 near the Porta Latina, Rome. Towneley Coll. Ellis, *Townley Gallery*, i. pp. 75, 82; T. Combe, *Ancient Terracottas in Brit. Mus.*, p. 2, No. 3. Cf. a gem signed by Aspasios, *Jahrbuch d. arch. Inst.* 1888, pl. 10, fig. 11, 1889, p. 48. Hollowed out behind.

D 432. **Bust of Bearded or Indian Bacchus**; exactly as D 431.

Ht. 15¾ in. Found in 1767 near the Porta Latina, Rome. Towneley Coll. 286. Ellis, *Townley Gallery*, i. pp. 83, 85; T. Combe, *Ancient Terracottas in Brit. Mus.*, pl. 37, No. 75. Much repaired.

D 433. **Girl,** nearly life-size, on a large semi-oval plinth. She stands with l. leg bent and r. hand in front of breast, looking to her l.; her l. hand has been extended. Her hair is parted and waved, and falls in thick curls each side, with ringlets on the shoulders; she wears shoes, long chiton with *apoptygma* and looped-up sleeves with studs, and under-chiton; drapery is twisted up round her l. arm. The pupils of the eyes are incised (probably by Nollekens, see p. xiii.). The figure was formerly called Ourania.

Ht. 3 ft. 11 in. Found near the Porta Latina, Rome, 1767. Towneley Coll. T. Combe, *Ancient Terracottas in Brit. Mus.*, pl. 21, No. 38; Ellis, *Townley Gallery*, i. pp. 78, 81; *Builder*, 4 March, 1899, p. 219; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 39, No. 1. Head restored; left hand and fingers of right hand wanting. Back slightly modelled. Arrangement of the drapery not quite clear, probably owing to restorations.

D 434 **Girl,** nearly life size, standing with r. foot drawn back on a large irregular plinth; her r. hand is raised to her throat and her l. has rested on a pile of writing-tablets on a square column. Her hair falls in ringlets on the shoulders,

and she wears shoes, long girt chiton, and himation over l. shoulder, twisted obliquely round the waist, the folds falling down the side of the column.

Ht. 3 ft. 5 in. Found near the Porta Latina, Rome, 1767. Towneley Coll. 35. T. Combe, *Ancient Terracottas in Brit. Mus.*, pl. 22, No. 40; Ellis, *Townley Gallery*, i. pp. 79, 81; Bie, *Die Musen*, p. 73; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 39, No. 2. Head wanting. Back slightly modelled. This figure is supposed to represent one of the Muses, perhaps Calliopè.

D 435. **Girl** standing on a circular base with r. foot drawn back; her hair is waved and knotted at the back, and she wears a chlamys (?) over her shoulders and long chiton with *apoptygma*, falling in a κόλπος and girt high up, the girdle tied in front.

Ht. 2 ft. 2½ in. Found in 1767 near the Porta Latina, Rome. Towneley Coll. T. Combe, *Ancient Terracottas in Brit. Mus.*, pl. 3, No. 1; Ellis, *Townley Gallery*, i. pp. 75, 81; Huish, *Gk. Terracotta Statuettes*, pl. 67; *Builder*, 4 March 1899, p. 219; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 40, No. 5. Head restored; arms wanting. Back modelled.

D 436. **Woman** standing on a base with l. leg bent, looking down to her r.; her hair is parted and waved back into a knot at the nape of the neck, and she wears a *sphendonè*, sandals, long chiton, and himation twisted obliquely round the body and caught up round l. arm; the l. hand has been raised.

Ht. 2 ft. 2½ in. Found in 1767 near the Porta Latina, Rome. Towneley Coll. T. Combe, *Ancient Terracottas in Brit. Mus.*, pl. 40, No. 79; Ellis, *Townley Gallery*, i. pp. 82, 83; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 40, No. 4. Fore-arms wanting. Back modelled.

D 437. **Girl** standing on an oval plinth with r. leg bent, r. hand extended, and l. by her side, looking to her r.; she has wavy hair, falling in ringlets on the shoulders, and wears a wreath of ivy-leaves and berries, shoes, long girt chiton with looped-up sleeves, and himation over l. shoulder twisted up round lower limbs, the ends wound round the l. arm. This figure was formerly called Thalia.

Ht. 2 ft. 3 in. Found in 1767 near the Porta Latina, Rome. Towneley Coll. T. Combe, *Ancient Terracottas in Brit. Mus.*, pl. 38, No. 76; Ellis, *Townley Gallery*, i. pp. 75, 82; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 39, No. 3. Left hand and fingers of right wanting. Back modelled.

D 438. **Girl** standing on a plinth with l. leg bent and head slightly inclined to her r.; the r. hand has been extended. Her hair is parted and waved, and she wears shoes, long girt chiton, and himation round lower limbs caught up over l. arm.

Ht. 21 in. From Rome (?). Towneley Coll. 282. T. Combe, *Ancient Terracottas in Brit. Mus.*, pl. 39, No. 78; Ellis, *Townley Gallery*, i. pp. 82, 83; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 40, No. 6. Right fore-arm and left hand wanting. Back modelled.

D 439. **Male Torso**, to tops of thighs; penis and one breast-nipple wanting; modelled in the round.

Ht. 2 ft. 2 in. Presented by W. G. Coesvelt, Esq., 1834. Ellis, *Townley Gallery*, i. pp. 82, 85. Hollow; head and arms have been separately attached.

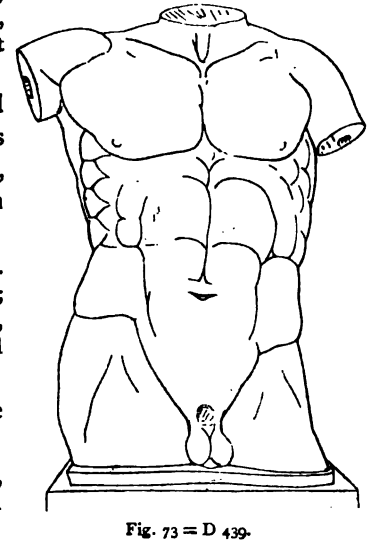

Fig. 73 = D 439.

D 440. **Seated Athena,** wearing long chiton with girdle, leaving l. shoulder bare, himation over knees, *peplos*, and sandals; her *aegis* is in the form of a narrow band over the r. shoulder, with scale-pattern, borders of serpents, and head of Medusa of late type with rough hair; her feet rest on a footstool. The chair has a solid base and straight back curving round at the side, and terminating each side in the head and fore-leg of a lion with open mouth.

Ht. 3 ft. Said to have been found with D 431–437 in the well near the Porta Latina, Rome. Towneley Coll. (?). Head and arms wanting; feet injured. A large hole is cut in each side of the base.

8. TERRACOTTAS FROM TARENTUM (D 441–498).

[All from excavations on the site of the Temple of Dionysos, except D 452 and D 453; see p. xlvii. and B 428–457.]

D 441. **Female Head.** Hair parted and richly waved; wears high *calathos* on which are palmette patterns (much worn); features carefully modelled.

Ht. 4 in. Tarentum, 1884. Top of calathos broken away; discoloured by fire. Solid; flat at back. Good style; probably represents a goddess.

D 442. **Female Head,** looking up. Hair parted and waved; wears *calathos* and earrings.

Ht. 3 in. From excavations on the site of the Temple of Dionysos at Tarentum. Presented by Mons. F. Lenormant, 1882. Solid; back roughly modelled.

D 443. **Female Head.** Hair parted and waved, covered with a himation veiling the back of the head.

Ht. $2\frac{5}{8}$ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Cut away flat at back and hollowed out.

D 444. **Female Head.** Hair parted and falling in a mass of curls each side, with fillet; himation forming a canopy over the back of the head.

Ht. $2\frac{3}{8}$ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Indistinct; traces of white slip. Hollowed out behind.

D 445. **Female Head.** Hair parted and waved, with a thick plait falling down each side of the neck; fillet, earrings, and himation veiling back of head, as the last.

Ht. $2\frac{1}{4}$ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Hollowed out behind.

D 446. **Female Head,** inclined over to her l. Hair parted and waved, and covered with a cap (?); has been knotted at the crown of the head, but the knot is broken off. At the back on the l. side is visible the upright edge of a himation; in the ears are large earrings with pendants. The hair and earrings have been gilt.

Ht. $3\frac{3}{8}$ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Back of head injured and a slit cut in it; remains of white slip. Solid; back not worked.

D 447. **Female Head.** Hair parted and brushed back from face; round it a fillet.

Ht. 3⅞ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Back part and neck broken away; traces of white slip. Hollowed out behind. Large style.

D 448. **Head of Horse** to l.; mane in single wavy tresses rising straight from the neck.

Ht. 2¾ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Hollowed out at back.

D 449. **Fore-Part of Horse** to r., probably broken from a large *askos* as D 181. Mane erect; on the back a piece of drapery coloured pink; white slip all over, with traces of yellow colour; bridle has been painted in red.

Ht. 3⅝ in. From Tarentum. Presented by J. Reddie Anderson, Esq., 1884. Ears broken off and mane injured. Spirited style; back partly modelled.

D 450. **Head and Neck of Horse** to l., with top-knot; on the l. side are visible a l. hand and fore-arm holding a fluted *phialè* (?).

Ht. 3½ in. From Tarentum. Presented by J. Reddie Anderson, Esq., 1884. Tip of nose broken. Hollowed out at back.

D 451. **Woman** moving rapidly uphill to her r. with r. leg advanced and l. drawn back; she wears long chiton with *apoptygma* fastened together between the breasts, leaving them bare, and girt at the waist.

Ht. 4¼ in. From Tarentum. Presented by J. R. Anderson, Esq., 1884. Head and arms lost. Solid; back modelled but flat; small hole in back.

D 452. **Hermes,** upper part of, to waist, looking to his r. He has close crisp curls, and wears a chlamys fastened with a brooch on l. shoulder so as to form a loop through which the bare shoulder is seen.

Fig. 74 = D 452.

Ht. 3⅞ in. From Tarentum. Castellani, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 82, No. 10. Remains of white slip. Finely modelled, back and front; hollow, with thin walls. The head is of a fourth-century, perhaps Praxitelean, type.

D 453. **Priapic term** on a rocky base, wrapped in drapery; his beard is arranged in separate long curls, and he wears a cap, the hair being knotted at nape of neck; his r. hand is placed on his breast and l. on his paunch. Traces of blue on r. side of head and red on the drapery.

Ht. 4⅜ in. Tarentum, 1893. Indistinct. Back partly modelled; base hollow. Similar figures appear on the Alexandrine reliefs.

D 454. **Dionysos Reclining,** upper part of, in quasi-relief. He has a short smooth beard and moustache, and his hair is brushed back under a stippled fillet, above which is a *stephanè* with lotos-flower in relief in the middle; the hair falls on either side of the face.

Ht. 5¼ in. Length 3½ in. From excavations on the site of the Temple of Dionysos at Tarentum. Presented by Mons. F. Lenormant, 1882. Right arm and left from elbow wanting; broken away diagonally to left elbow. Features indistinct; traces of white slip and red colour. Back hollowed out.

D 455. **Head of Dionysos,** as D 459. Short smooth beard; hair parted and brushed back in waves; wears fillet with large ranunculus-like flower over each ear and a flower of six petals in the middle with palmette above (broken off).

Ht. 3⅞ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Indistinct; hollow behind.

D 456. **Head of Dionysos,** as D 480, 482, with shoulders remaining. Straight beard and curling moustache; hair waved back over an *ampyx*, above which is another ampyx with ranunculus-like flower over each ear and long flaps falling over the shoulders; above this is a thick fillet with flower of six petals in the middle and palmette above. The *ampyx* has been painted red on a white slip.

Ht. 5¼ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Head hollowed out behind; indistinct.

D 457. **Head of Dionysos,** with left shoulder. Beard and moustache curly; hair brushed back in waves; of the fillet and *ampyx* there only remain a flower or rosette over each ear and the flaps of the latter on the shoulders. The whole is covered with a white slip, and the face and flowers have been painted red.

Ht. 4⅛ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Upper part of head broken away; indistinct. Back hollowed out.

D 458. **Head of Dionysos,** as D 479. Thick curly beard and moustache; hair brushed back in waves; *ampyx* and thick stippled fillet of which little remains; no white slip or colour.

Ht. 3½ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Hollowed out at back.

D 459. **Head of Dionysos.** Smooth beard blocked out; hair parted and brushed back; *ampyx* with flaps on shoulders, and thick fillet with three large flowers and palmette above. **PLATE XIII.**

Ht. 4⅛ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Deeply hollowed out behind.

D 460. **Youth Reclining,** upper part of, in quasi-relief; head slightly inclined to his r. The hair falls straight and he wears an *ampyx* with flaps on the shoulders and thick fillet with three flowers or rosettes and a palmette above (broken off). The whole has been coloured red on a white slip.

Ht. 5¼ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Broken at waist; arms wanting; upper part indistinct. Back hollowed out.

D 461. **Head of Youth,** looking up to his r. Thick curly hair; *ampyx* as last, white with red lower edge; of the wreath only part of a flower on the r. temple remains. Has been covered with a white slip; remains of dark red on face and hair.

Ht. 3 in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Left side and top of head broken away. Hollowed out behind.

D 462. **Head of Youth** as D 460, with part of l. shoulder. Hair falling in curls each side; *ampyx* with flaps on the shoulders and stippled wreath with three six-petalled flowers and palmette above.

Ht. $3\frac{3}{8}$ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Indistinct; hollowed out at back.

D 463. **Head of Youth,** as last. Hair waved back over ears; the middle flower has eight petals, the others five, like a ranunculus.

Ht. $4\frac{1}{4}$ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Nose injured; indistinct. Hollowed out behind.

D 464. **Head of Youth,** as before. Curly hair over the ears; petals of flowers not indicated.

Ht. $3\frac{1}{2}$ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Somewhat indistinct; back hollowed out. Cf. *Arch. Zeit.* 1882, pl. 13, fig. 5.

D 465. **Head of Dionysos,** as D 459. Hair parted and curled; beard in wavy locks, across the middle of which runs a deep groove to indicate the line of the chin; *ampyx* and thick stippled fillet with two six-petalled flowers or rosettes (one on r. has been broken away) and palmette above. The face and beard have been coloured red.

Ht. $3\frac{3}{4}$ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Right side of head and other parts injured. Hollowed out behind.

D 466. **Bust of Youth.** He looks up with an expression of pain; his hair is thick and curly over the forehead, and he wears an *ampyx* with large hanging flaps and a thick stippled wreath with three flowers of five petals on the front (that on the r. side alone remaining); over the middle of the forehead has been a palmette.

Ht. $5\frac{5}{8}$ in. From Tarentum; acquired from Mons. F. Lenormant, 1882. Broken off at breasts; arms from shoulders wanting; nose injured. Modelled in the round; not worked at back, in which is a hole. Cf. *Arch. Zeit.* 1882, pl. 14, fig. 2.

D 467. **Youth Reclining;** upper part to waist. His head is inclined to his r., and his l. elbow rests on a cushion; his hair is parted and waved, and he wears *ampyx* with large flaps falling on the shoulders, and thick stippled wreath with pointed leaves and palmette above (all broken away), and a large five-petalled flower behind each ear; drapery is twisted round his l. arm.

Ht. $9\frac{1}{2}$ in. From Tarentum. Presented by J. Reddie Anderson, Esq., 1884. Flap on l. shoulder broken away. Back not worked, flat below; hollow underneath. Cf. *Arch. Zeit* 1882, p. 315, fig. 51.

D 468. **Head of Youth.** Hair in wavy curls over forehead; *ampyx* and thick fillet, ornamented with three five-petalled flowers; above has been a palmette, now broken off.

Ht. $3\frac{1}{2}$ in. From Tarentum; acquired from Mons. F. Lenormant, 1882. Traces of white slip. Hollowed out behind.

D 469. **Head of Youth.** Hair slightly wavy, brushed down each side; wears *ampyx* and stippled wreath with five-petalled flower and palmette in the middle.

Ht. $3\frac{1}{2}$ in. From Tarentum; acquired from Mons. F. Lenormant, 1882. Modelled like a mask, hollowed out behind.

D 470. **Head of Youth.** Hair in close crisp curls over the ears; wears *ampyx* and thick stippled wreath or fillet with palmette and volutes above.

Ht. $2\frac{1}{2}$ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Traces of red colour. Back not worked. Good work; cf. the Dionysos head D 477.

D 471. **Head of Youth,** with neck. Hair in large curls over the temples; wears *ampyx* with flaps over shoulders, and stippled wreath with a flower of seven petals in the middle and flowers at each end in the form of concentric circles; above has been a palmette.

Ht. $3\frac{1}{8}$ in. From Tarentum; acquired from Mons. F. Lenormant, 1882. Hollowed out behind.

D 472. **Female (♀) Head.** Hair in rows of formal curls; thick stippled wreath with three circular flowers or rosettes and palmette above.

Ht. $3\frac{1}{4}$ in. From Tarentum; acquired from Mons. F. Lenormant, 1882. Traces of white slip. Hollowed out behind.

D 473. **Head of Youth,** with face upturned. Hair falling straight each side; wears *ampyx* and thick stippled wreath (ornaments broken off); remains of red colour.

Ht. $3\frac{3}{8}$ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Flowers and palmette broken from fillet. Modelled in round, back not worked. Drab-coloured clay. Cf. *Arch. Zeit.* 1882, pl. 14, fig. 3.

D 474. **Head of Youth,** as the last, but clay reddish; part of r. shoulder remaining.

Ht. 4 in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Nose injured and flowers and palmette broken from fillet; remains of red colour. Modelled in round; back not worked.

D 475. **Face** from youthful head as D 467.

Ht. 3 in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Broken obliquely from each ear to top of forehead. Hollowed out behind.

D 476. **Head of Dionysos.** Beard in two separate wavy tufts, and long moustache; hair brushed back in waves (stippled); wears *ampyx* and thick stippled fillet with three flowers and palmette above.

Ht. $3\frac{7}{8}$ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Right side broken. Back not worked; hollow underneath.

TERRACOTTAS FROM TARENTUM: VARIOUS PERIODS.

D 477. **Head of Dionysos.** Short smooth beard ; hair in close crisp curls each side as D 470, etc. ; *ampyx* and thick stippled fillet, with palmette and volutes above.

Ht. 2⅝ in. From Tarentum ; acquired from Mons. F. Lenormant, 1882. Back slightly hollow ; good work.

D 478. **Head of Dionysos,** as D 476. Beard in straight separate locks ; hair parted and waved ; wears *ampyx* and thick stippled fillet, with central six-petalled flower and palmette above.

Ht. 3½ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Sides of head and head-dress injured ; traces of white slip and red colour. Hollowed out at back.

D 479. **Head of Dionysos,** as last. Beard in long wavy locks ; hair waved and stippled over ; *ampyx*, and thick stippled fillet with four-petalled flower in middle and palmette above. The whole has been covered with a white slip, and there are remains of yellow on the fillet and pink in various places.

Ht. 4⅛ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Broken each side in the line of the ears ; hollowed out at back.

D 480. **Head of Dionysos.** Beard and moustache in long straight locks ; hair waved back over temples ; wears *ampyx* with flaps on shoulders, and thick stippled fillet with three flowers and palmette above.

Ht. 3½ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Broken obliquely below ; indistinct. Hollowed out at back. Cf. *Arch. Zeit.* 1882, pl. 14, fig. 4.

D 481. **Head of Dionysos.** Smooth beard ; hair parted and brushed back in waves ; wears *ampyx* and thick stippled fillet with three five-petalled flowers and palmette above ; the palmette and one of the flowers broken away.

Ht. 4 in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Both sides of face injured, especially the right ; traces of red colour. Back flat, not worked ; hollow underneath.

D 482. **Head of Dionysos** as D 480, with straight beard, and hair brushed back over the temples ; wears *ampyx* with large flaps on the shoulders and thick fillet with three flowers or rosettes (those at the ends much worn). Probably broken from a reclining figure in quasi-relief ; includes part of breast and shoulders.

Ht. 4½ in. From Tarentum ; acquired from Mons. F. Lenormant, 1882. Left side broken ; indistinct and much corroded ; traces of red colour. Back hollowed out.

D 483. **Head of Dionysos** (?), with neck, looking upwards. Straight beard and moustache ; ivy-wreath in hair and *ampyx* over forehead, above which is a heavy turban-like wreath with ivy-leaves. **PLATE XIII.**

Ht. 4¾ in. From Tarentum. Presented by J. Reddie Anderson, Esq., 1884. Cf. for the type, *Arch. Zeit.*, 1882, p. 316, fig. 54. Injured and worn in places. Modelled in the round ; back not worked.

D 484. **Head of Youth.** Hair parted and waved each side of face; broad fillet with palmette above and flower of five petals on l. side of face.

Ht. 4 in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Right side spoilt in the moulding. Flat; hollowed out behind.

D 485. **Head of Youth.** Hair drawn back in wavy locks over the ears; wears *ampyx* and thick fillet with palmette (broken) above; remains of white slip and of red colouring on hair.

Ht. $3\frac{3}{4}$ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Modelled in the round; back not worked; hollow underneath.

D 486. **Head of Youth,** looking upwards. Hair brushed straight up under *ampyx;* thick wreath with palmette above, in front of which a flower (broken) is attached.

Ht. $4\frac{1}{2}$ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Remains of pink colouring. Solid; modelled in the round; back not worked.

D 487. **Head of Youth,** looking upwards; hair in wavy curls each side; wears *ampyx* and stippled wreath with ornament above (broken off); modelled in the round.

Ht. $4\frac{1}{4}$ in. From Tarentum; acquired from Mons. F. Lenormant, 1882. Back not worked; hollow.

D 488. **Youthful Head.** Hair parted and waved over ears; wears thick fillet.

Ht. $3\frac{1}{8}$ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Nose injured; indistinct. Modelled in the round; back not worked; solid.

D 489. **Youthful Head.** Eyes closed (?); wears thick stippled wreath with three flowers; on the top has been a palmette (?).

Ht. 4 in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Head hollowed out behind and cut down vertically through the middle, like a mask; modelled by hand.

D 490. **Youthful Head.** Hair thick and curly, looped over the ears; *ampyx* and thick fillet; traces of red colour.

Ht. $2\frac{1}{2}$ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Indistinct; hollowed out behind.

D 491. **Youthful Head.** Hair brought down in a cluster of curls over each ear; thick fillet or wreath and *stephanè* with circular flower each side; traces of red colour.

Ht. 3 in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Indistinct. Deeply hollowed out at back, but solid below.

D 492. **Head of Youth.** Hair brushed down over ears from under an *ampyx;* thick stippled fillet with three flowers and palmette above.

Ht. $3\frac{1}{2}$ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Broken away above neck; hollowed out behind.

D 493. **Head of Youth,** looking up to his l., with pouting lips; wears *ampyx* and wreath of laurel leaves, above which are remains of another wreath (?).

Ht. 4 in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Nose and top part of head injured. Modelled in the round; back not worked; hollow underneath.

D 494. **Head of Youth** in relief. He has richly curling hair, and has worn an *ampyx* with palmette ornament above. **PLATE XIII.**

Ht. 4 in. From Tarentum; acquired from Mons. F. Lenormant, 1882. Good style. Top of head broken away each side.

D 495. **Youthful Head,** with neck and part of breast. Hair parted and waved over ears and on the top of the head.

Ht. $4\frac{1}{4}$ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Top of head injured. Hollowed out at back of head.

D 496. **Youthful Head.** Hair in thick waves over ears.

Ht. 3 in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Top and left side broken away, but neck remaining. Hollowed out behind, but solid below.

D 497. **Male Head,** with hair waved back from face, wearing a high conical cap with brim.

Ht. $2\frac{3}{4}$ in. From Tarentum; acquired from Mons. F. Lenormant, 1882. Hollowed out behind. Cf. *Gazette Archéol.*, 1881–82, p. 165.

D 498. **Face and Neck** from head of youth, as D 475.

Ht. $3\frac{1}{4}$ in. From Tarentum. Presented by Mons. F. Lenormant, 1882. Broken all round; hollowed out behind.

II. ROMAN MURAL RELIEFS (D 501–660).

D 501. **Relief. The Curetes protecting the infant Zeus:** The infant is seated on raised ground to r., with face and arms uplifted and r. foot thrust out; he has curly hair, and behind him is a thunderbolt. Above him is incised ΖΕΥ, Ζεύ(ς). Over him stand the three Curetes in the attitudes of Pyrrhic dancers, the middle one on tiptoe turning to l., with head bent down to his l., holding up his shield in l. hand over his r.; in r. hand he holds a sword. The other two stand confronted, each on the toes of the nearer foot, with the further leg kicked up behind; each looks down and holds up a sword in r. hand and a shield in l. All three have curly hair and wear helmets, chlamydes fastened with brooch in front, cuirasses moulded to the body with fringe round the waist, short chitons, and greaves. The scene is supposed to take place in a cave on Mount Ida. Above is an egg-and-dart pattern; below, palmettes in arches inverted and joined by volutes (no background along lower edge). **PLATE XXXIX.**

Length $18\frac{1}{4}$ in. Ht. $20\frac{1}{4}$ in. From Cervetri (?); acquired 1891. *Class. Review*, v. (1891), p. 342; cf. Campana, *Ant. opere in plastica*, pl. 2; Overbeck, *Kunstmythol.* ii. (Zeus), p. 336, and *Atlas*, pl. 4, fig. 4; *Ann. dell' Inst.* 1840, pl. K, p. 143; Roscher, *Lexikon*, ii. *s.v.* Kureten, pp. 1603, 1625. Repaired and restored; three holes for attachment.

D 502. **Fragment of Relief. Zeus** seated to l., with sceptre in r. hand surmounted by a conical knob; he has thick curly hair and beard, and wears a fillet, long girt sleeved chiton with *apoptygma*, and himation round lower limbs.

Ht. 8½ in. Towneley Coll. 369. Legs from knees and left hand by side wanting. Rough work.

D 503. **Relief. Busts of Zeus and Ares** confronted: Zeus on the r., with body to front, has long hair arranged like that of the Choiseul-Gouffier Apollo, combed down from the crown and wound round the head in two plaits knotted over the l. ear; over his shoulders is drapery, and his r. arm is visible, holding up a sceptre on which is a twisted incised line. Ares on the l. is beardless, with whiskers and curly hair; he wears a crested Corinthian helmet. On the r. of the relief is seen the back of a head of Hera, covered with a veil (as seen in the more complete example given by Campana, *infra*).

Ht. 6¼ in. Length 10½ in. Towneley Coll. T. Combe, *Brit. Mus. Terracottas*, pl. 9, No. 15; Ellis, *Townley Gallery*, i. p. 94; cf. Campana, *Ant. opere in plastica*, pl. 3. Upper edge and right lower corner restored. Above the design, egg-and-dart moulding.

D 504. **Relief. Head of Zeus Ammon (?) between Satyrs:** In the centre is a head of Zeus Ammon (?) to the front, with large ram's horns, *ampyx* over forehead, and thick beard in separate curls; above the head is a double volute, and below, a flower on a short stalk. On either side a youthful winged Satyr holds the end of the long ribbons of Zeus' *ampyx;* they wear fillets, and their wings are recurved, the features carefully indicated. Below the waist they end in conventional acanthus-plants (cf. the panthers on D 561), dividing into two sets of spirals.

Length 18½ in. Ht. 13 in. Towneley Coll. 345. T. Combe, *Brit. Mus. Terracottas*, pl. 32, No. 66; Ellis, *Townley Gallery*, i. p. 145; *Antiqs. of Ionia*, i. p. 59, ii. p. 39; Müller-Wieseler, *Denkm. d. alt. Kunst*, ii. 40, 480; Overbeck, *Kunstmythol.* ii. (Zeus), p. 292; Jahn, *Lauersforter Phalerae*, p. 11; cf. A. H. Smith, *Cat. of Sculpture at Woburn Abbey*, No. 40, and Campana, *Ant. opere in plastica*, pl. 27. Part of Zeus' face restored. Above the design, egg-and-dart moulding. A drawing in the Library of the Department of Greek and Roman Antiquities.

D 505. **Relief. Apollo receiving libation from Victory:** Apollo to r. plays with l. hand on *kithara*, fastened by a band to his l. arm, and in r. holds out a *phialè*, into which Victory pours wine from a jug held up in her r. Apollo's hair is waved at the sides and knotted up at the back; he wears female costume, consisting of sandals, long chiton with girdle and *apoptygma*, and himation over l. shoulder, falling in *pteryges* before and behind. Victory has wavy hair, and wears a fillet, armlet on l. arm, and long girt chiton with *apoptygma;* her wings are addorsed, and with l. hand she supports the *phialè*. **PLATE XL.**

Ht. 17½ in. Length 13¼ in. Towneley Coll. T. Combe, *Brit. Mus. Terracottas*, pl. 11, No. 18; Ellis, *Townley Gallery*, i. p. 98; Welcker, *Alte Denkm.* ii. p. 41; Jahn, *Arch. Beitr.* p. 209; Campana, *Ant. opere in plastica*, p. 73. Cf. Campana, *op. cit.* pl. 18; *Brit. Mus. Cat. of Sculpture*, i. No. 774; Reinach, *Répertoire des Vases*, i. p. 253; and Jahn, *Gr. Bilderchroniken*, p. 45. Above the design, lotos-flowers; below, egg-and-dart moulding. Four holes for attachment. A drawing in the Library of the Department of Greek and Roman Antiquities.

D 506. **Fragment of Relief. Apollo** with lyre, tripod, and raven: Of the figure of Apollo only the l. arm remains, resting on the top of the lyre on the l. of the relief, partly wrapped in a chlamys; the lyre is very large, of the *kithara* type, with moulded ornaments. On the r. of it is visible the lower part of a tripod with moulded legs, about which hang wreaths and sacrificial fillets; on the extreme r. is a raven to l. These stand on irregular ground, and in front of the tripod lie four rolls of manuscript, one partly unrolled. Below is a large table or stand, of which the upper edge, part of a fluted pilaster, and part of the lattice-work round the sides are visible.

Ht. 6⅛ in. Length 7 in. Towneley Coll. 392. T. Combe, *Brit. Mus. Terracottas*, title-page. The same subject occurs in a complete form on a marble altar in the Brit. Mus. (*Cat. of Sculpture*, iii. No. 2487).

D 507. **Relief. Ares and Apollo** (?): On the l. is Ares seated to r. on a rock, with l. foot drawn back and hands clasped on knees; at his l. side is a sword, and he wears a chlamys over l. shoulder falling over r. thigh, and sandals. In the middle is a plain altar on which is a bird on a stand in a rectangular cage. On the r. is Apollo to l., with r. hand placed on the cage; he is beardless, with curly hair and chlamys over l. arm, the end caught up over l. shoulder from behind.

Ht. 9¼ in. Length 10½ in. Towneley Coll. 330. T. Combe, *Brit. Mus. Terracottas*, pl. 28, No. 53; Ellis, *Townley Gallery*, i. p. 134; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 39; cf. Campana, *Ant. opere in plastica*, pl. 19, and, for another interpretation, see Roscher, *Lexikon*, i. p. 528, ii. p. 79, and Müller, *Handbuch*, § 412, 4, p. 694. Ares restored by Nollekens from waist upwards, also left arm and leg of Apollo. For the bird-cage, see Daremberg and Saglio, *Dict. des Antiqs.* i., art. *Cavea*. Two drawings in the Departmental Library.

D 508. **Relief. Aphroditè on goose,** which stands on a rock to l.: She is seated to r. on its back, looking down and holding its l. wing with r. hand, her feet resting on its tail; her hair is waved and knotted at the nape of the neck, with a fillet round it and a tress escaping down the neck. She wears earrings, long chiton leaving r. shoulder bare, and drapery passing round r. arm, one end of which floats over the bird's neck; the other bellies out over her head like a sail, and is held out with her l. hand. The goose's head and r. wing are erect, and it is on the point of taking flight. On the r. is a moulded circle, in which is a sort of oak-leaf pattern, of which three leaves remain. **Plate XL.**

Ht. 18 in. Length 14¾ in. Towneley Coll. 348. T. Combe, *Brit. Mus. Terracottas*, pl. 35, No. 72; Ellis, *Townley Gallery*, i. p. 147; Creuzer, *Abbildungen*, pl. 53, No. 2; Boettiger, *Kleine Schriften*, pt. 2, pl. 3; Guigniaut, *Rel. de l'ant.* iv. pl. 100, No. 393; Müller-Wieseler, *Denkm. d. alt. Kunst*, ii. pl. 26, No 286; *Arch. Zeit.* 1858, pl. 120, fig. 2, p. 236; Bernoulli, *Aphrodite*, p. 407; *Jahrbuch d. arch. Inst.* i. (1886), p. 258; Stephani, *Compte-Rendu*, 1863, p. 65; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 38. Cf. Panofka, *Terracotten des k. Mus. zu Berlin*, pl. 16. Right side broken away. Finely executed. A drawing in the Departmental Library.

D 509. **Relief. Aphroditè on Hippocamp:** She rides to r., with body turned to front, r. leg crossed over l., and l. hand on the Hippocamp's neck; with r. she holds out the edge of a veil, which forms a canopy over her head. Her hair falls in curls, and over her lower limbs is drapery. The Hippocamp has a horse's head and fore-quarters, and scaly body ending in a coiled tail, finned at the extremity. Below are indications of waves, and on the r. the legs and wings of a flying Eros are visible.

Length 9 in. Ht. 8¼ in. Towneley Coll. 302. T. Combe, *Brit. Mus. Terracottas*, pl. 11, No. 17; Ellis, *Townley Gallery*, i. p. 97; Bernoulli, *Aphrodite*, p. 406. Above the design, an egg-and-dart moulding. Cf. Campana, *Ant. opere in plastica*, pl. 10 (which however is not exactly similar). A drawing in the Departmental Library.

D 510. **Relief. Eros embracing Psychè,** represented as a butterfly. Of Eros the bust only is visible, in very high relief, looking to his l., with open mouth and curly hair; he holds the butterfly by the body in both hands on his breast. On the l. side half of a palmette is visible; above is an egg-and-dart moulding.

Ht. 9¾ in. Length 11½ in. Towneley Coll. 351. T. Combe, *Brit. Mus. Terracottas*, pl. 36, No. 73; Creuzer, *Abbildungen*, pl. 53, No. 3; Ellis, *Townley Gallery*, i. p. 147. Lower part of slab convex; mouth of Eros pierced through. A drawing in the Departmental Library.

D 511 **Relief. Eros flying** to r., with face and body turned to the front; in l. hand he holds a palm-branch and in r. he holds out a stippled wreath round which a ribbon is twisted. He has thick curly hair, and drapery over l. shoulder and between his legs, floating on his r. side; the l. leg is drawn back behind the r. Above is a cable-moulding, along the top of which is a row of palmettes (no background), united by volutes.

Length 16 in. Ht. 11¾ in. Towneley Coll. 344. T. Combe, *Brit. Mus. Terracottas*, pl. 36, No. 74; Ellis, *Townley Gallery*, i. p. 151. Left foot of Eros injured. Cf. Campana, *Ant. opere in plastica*, pl. 88, and Panofka, *Terracotten des k. Mus. zu Berlin*, pl. 30. A drawing in the Departmental Library.

D 512. **Relief. Erotes and mask of Triton:** In the centre is the mask of Triton, with flat nose, wrinkled face, and rough, wild hair; the eyes are incised and the cheeks and chin are covered with sea-weed (cf. *Cat. of Bronzes in Brit. Mus.* No. 964). On either side is an Eros of childish proportions riding on a dolphin, with smooth hair and small wings; the dolphins have their heads down and their tails erect. Each Eros grasps the dolphin's fin with the further hand; the one on the r. seizes a lock of Triton's hair with l. hand; his r. leg is bent back and the other's r. hand is raised.

Length 18¾ in. Ht. 10¾ in. Towneley Coll. 291. T. Combe, *Brit. Mus. Terracottas*, pl. 4, No. 5; Ellis, *Townley Gallery*, i. p. 86. Repaired and restored. Cf. Campana, *Ant. opere in plastica*, pl. 102. A drawing in the Departmental Library.

D 513. **Relief. Three Erotes with festoons of fruit:** The one on the l. moves to l., the other two to r.; they support between them a large and heavy festooned wreath composed of vine-leaves, bunches of grapes, and other fruit, fastened with ribbons with weighted ends, resting on the further shoulder of each. They have childish forms with chubby faces and small wings.

Length 18 in. Ht. 8¼ in. Towneley Coll. 320. T. Combe, *Brit. Mus. Terracottas*, pl. 23, No. 43; Ellis, *Townley Gallery*, i. p. 123. Above the design, egg-and-dart moulding. Cf. Campana, *Ant. opere in plastica*, pl. 15. A drawing in the Departmental Library.

D 514. **Fragment of Relief,** as the last, forming the right-hand end of the slab, with one Eros, part of the wreath, and the l. leg of the middle one; the background below has been painted red.

Ht. 6 in. Length 9 in. Towneley Coll. 354. Rough work.

D 515. **Fragment of Relief,** as before, with the Eros on the l. and part of wreath.

Ht. 8½ in. Towneley Coll. 365. Ellis, *Townley Gallery*, i. p. 150. In poor condition. Remains of an egg-and-dart moulding above.

D 516–518. **Three Fragments of Reliefs,** as before, identical; on each is the middle Eros to r., with part of wreath.

Ht. 6¼ in., 6 in. and 6⅝ in. Length 6¼ in., 4¾ in. and 7 in. Towneley Coll. 366–368.

D 519. **Fragment of Relief. Psychè and Seilenos** (?). Psychè bends forward to r., placing r. hand on the breast of Seilenos, who is fallen on l. knee to r., turned to the front, with r. hand on hip. She wears a fillet and himation round lower limbs, caught up over l. arm, and has small butterfly-wings. The head, l. shoulder, and r. foot of Seilenos are wanting; drapery is visible over his r. thigh. In the field behind Psychè is suspended a *thyrsos* with a sash tied round it.

Ht. 10 in. Length 8¾ in. Towneley Coll. 388. Left lower corner of relief wanting; top and right side injured. A drawing in the Departmental Library.

D 520. **Relief. Satyr, Eros, and Maenad.** On the l. is a bald bearded Satyr to r., with l. leg bent, embracing Eros with l. arm over his r. shoulder and r. round his waist, the hand having the palm outwards; he wears an ivy-wreath and drapery over l. shoulder falling to the ground. Eros looks up at him, placing l. hand on his r. shoulder; his l. foot is thrust out, but r. leg not indicated. His hair is coloured purple and the feathers of his wings are carefully indicated. On the r. is a Maenad moving away and looking back, holding up a *tympanon* (with tassels attached) in both hands in front of her; her hair is parted and waved, falling in tresses on the shoulders, and she wears an *ampyx* and himation over lower limbs caught up round l. shoulder and bellying out behind her.

Ht. 18⅝ in. Length 17¾ in. Towneley Coll. 292. T. Combe, *Brit. Mus. Terracottas*, pl. 5, No. 6; Ellis, *Townley Gallery*, i. p. 87; Creuzer, *Abbildungen*, pl. 53, No. 4; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 38. Cf. Campana, *Ant. opere in plastica*, pl. 53 (reversed), and Zoega, *Bassirilievi*, ii. pl. 79. Above the design, egg-and-dart moulding; below, small palmettes inverted, joined by volutes, with arches round. Four holes for attachment.

D 521. **Relief,** as the last ; *tympanon* coloured yellowish-brown.

Ht. 18½ in. Length 18 in. Towneley Coll. T. Combe, *Brit. Mus. Terracottas*, p. 7, No. 9 ; Ellis, *Townley Gallery*, i. p. 90. Lower left-hand corner wanting ; four holes for attachment.

D 522. **Relief,** as before ; no colour on *tympanon* ; Maenad's *ampyx* obliterated.

Ht. 18⅛ in. Length 17¾ in. Towneley Coll., 341. T. Combe, *Brit. Mus. Terracottas*, p. 32, No. 61, or p. 33, No. 64 ; Ellis, *Townley Gallery*, i. p. 143. Four holes for attachment.

D 523. **Fragment** of similar relief, with figure of Maenad and part of Eros' l. wing ; of the Maenad the head, hands with *tympanon*, and most of the legs are wanting. The background has been coloured blue.

Ht. 6½ in. Length 8 in. Towneley Coll. 356. Ellis, *Townley Gallery*, i. p. 150.

D 524. **Fragment** of similar relief, with upper part of Satyr and Eros ; back of Eros' head and legs of both wanting.

Ht. 11 in. Length 9 in. Towneley Coll. 352. Egg-and-dart moulding above ; hole for attachment.

D 525. **Relief. Satyr and Maenad with Infant Dionysos :** The Maenad on the l. dances on tiptoe to l. and the Satyr on the r. to r., in wild attitudes, both turning round to the middle, and holding between them the λίκνον or *vannus*, the winnowing-van which serves as a cradle for the infant Dionysos. He reclines with face to front and hands by his sides, upon the drapery with which the λίκνον is lined ; it is of wicker-work, and from it hang vine-leaves and bunches of grapes. The Maenad brandishes a burning torch inverted in r. hand over her head, the Satyr a *thyrsos* with ribbons tied round it in l. ; the latter is beardless, and wears a fillet, and panther-skin over l. shoulder. The Maenad's hair is waved and knotted at the back with a fillet round it, and she wears long chiton with *apoptygma* leaving l. shoulder bare, a fawn-skin fastened on l. shoulder, and a chlamys or himation floating behind her. PLATE XLI.

Ht. 17¾ in. Length 19½ in. Towneley Coll. 321. T. Combe, *Brit. Mus. Terracottas*, pl. 24, No. 44 ; Ellis, *Townley Gallery*, i. p. 125 ; Winckelmann, *Mon. ant. Ined.*, pl. 53, p. 65 ; Müller-Wieseler, *Denkm. d. a. Kunst*, ii. 35, 414 ; Baumeister, *Denkmaeler*, ii. pl. 18, fig. 932 ; Smith, *Dict. Antiqs.*[3] ii. p. 919 ; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 38. Above the design, egg-and-dart moulding ; below, palmettes on volutes inverted, within arches ; five holes for attachment. Cf. Campana, *Ant. opere in plastica*, pl. 50 (reversed) ; for the λίκνον used in a different connection, *Brit. Mus. Cat. of Vases*, ii. B174 ; also *Brit. Mus. Cat. of Gems*, No. 1009 ; *Hymn. Hom. in Merc.* 21 ; Callim. *Cer.* 126 ; Hesych. s.v. Λικνίτης ; Virg. *Georg.* i. 166 (*mystica vannus Iacchi*). A drawing in the Departmental Library.

D 526. **Relief. Dionysos giving drink to Panther :** On the r. is Dionysos to the front, looking round to his l. and holding out in r. hand an inverted *cantharos* (ribbed body), from which he pours wine into the upturned mouth of a panther seated to l. with l. fore-paw raised. He is beardless, and his hair is parted and waved and falls in tresses on the shoulders ; he wears an *ampyx* and ivy-wreath with ribbons floating each side, sandals, and himation over l. shoulder, covering

l. leg. His l. arm is placed round the neck of a youthful Satyr, the hand holding a bunch of grapes; the Satyr, who is of diminutive size and beardless, looks up at Dionysos and places r. arm round his waist. He wears a loin-cloth of shaggy skin and a skin tied round his throat, and in l. hand holds an inverted torch (upper end broken off). On the l. is a Maenad to r. with l. foot drawn back, holding out a *thyrsos* in r. hand, round which a ribbon is tied; her hair is gathered under a close cap, and round it is a fillet fastened with a brooch at the side; she wears long chiton and himation over her shoulders, a fold of which she holds up in l. hand. The panther wears a vine-wreath.

Ht. 13¾ in. Length 19½ in. Towneley Coll., 312. T. Combe, *Brit. Mus. Terracottas*, pl. 17, No. 30; Ellis, *Townley Gallery*, i. p. 114; cf. Campana, *Ant. opere in plastica*, pl. 34. Design somewhat worn; three holes for attachment. A drawing in the Departmental Library.

D 527. **Relief. Dionysos and Maenad:** On the l. is Dionysos to l. with r. foot advanced and l. hand on hip, holding a *thyrsos* in r. hand, the stem of which is incised with a spiral line; he is bearded and wrapped in a himation. His hair falls in curls over the ears and flows over his shoulders, and his beard is arranged in long parallel curls; he wears long chiton and shoes and himation over l. shoulder, muffling the l. hand, with weighted ends. On the r. is a Maenad dancing to r. with head thrown back and r. foot drawn back; in l. hand she holds behind her a *tympanon* with loops round the edge (as on South Italian vases *passim*), and in r. a *thyrsos* like the other; she has flowing hair tied at the neck, and wears long girt chiton with *apoptygma* floating behind, and fawn-skin.

Ht. 17¾ in. Length 13 in. Towneley Coll. (?); formerly in the possession of Sir Hans Sloane. T. Combe, *Brit. Mus. Terracottas*, pl. 9, No. 14; Ellis, *Townley Gallery*, i. p. 93; Hauser, *Neu-attische Reliefs*, p. 128 (for the originals of the two types, see pl. 1, fig. 6 and pl. 2, fig. 29 respectively). Repaired and restored. Above the design, pattern of lotos-flowers (?); below, egg-and-dart moulding; two holes for attachment.

D 528. **Relief. Dionysos and Satyr:** Dionysos on the l. stands to the front, with r. leg bent, looking round at the Satyr and pointing upwards with r. forefinger as if giving instructions; in l. hand he holds a *thyrsos* with pine-cone at each end and a ribbon tied round it. He has thick wavy hair with tresses falling on the shoulders, and wears an ivy-wreath, sandals, and chlamys over his arms. The Satyr moves away to r., looking back at Dionysos, with r. leg crossed over l.; in l. hand he holds a large wine-amphora over l. shoulder and in r. a burning torch inverted. He is nude and beardless, and his hair is coloured purple; the wine-amphora is yellow, and round the lower part of it are incised rays.

Ht. 18¼ in. Length 17½ in. Towneley Coll. 305. T. Combe, *Brit. Mus. Terracottas*, pl. 13, No. 21; Ellis, *Townley Gallery*, i. p. 103; cf. Campana, *Ant. opere in plastica*, pl. 33. Repaired and restored, especially the lower half. Above the design, egg-moulding; below, inverted palmettes within arches, joined by volutes; four holes for attachment. A drawing in the Departmental Library.

D 529. . **Relief**, as the last; colours have disappeared; the wine-amphora has twisted handles, and the rays round its lower part are hardly visible.

Ht. 18 in. Length 17¾ in. Towneley Coll. 311. T. Combe, *Brit. Mus. Terracottas*, p. 18, No. 29; Ellis, *Townley Gallery*, i. p. 115. Repaired; four holes for attachment. Not such good work as the last.

D 530. **Relief**, as the last but one; colours preserved; wine-amphora as last but one.

Ht. 18¼ in. Length 18 in. Purchased from Mr. J. Inwood, 1843. Four holes for attachment.

D 531. **Relief. Visit of Dionysos to a Mortal (Theoxenia):** On the r. Dionysos advances, looking downwards, holding up his drapery with either hand, and with a sash in l.; he is of much larger proportions than the other figures. His hair is looped up at the back and over the ears, and he has a flowing curly beard; he wears a thick wreath or fillet, long chiton and himation in which his body is enveloped, the ends of the folds weighted.[1] His l. arm is supported from behind by a small youthful Satyr with face to front and r. leg bent; a similar Satyr stooping down to r. removes a sandal from his r. foot. In the centre of the scene is a couch on which recline two young men; the one on the l. holds up r. hand and looks back, addressing the other who turns to listen; both wear wreaths and drapery over lower limbs, and the one on the r. holds a *patera* in l. hand. A coverlet with embroidered borders falls over the couch to the ground, and in front of it, probably on a table, are bunches of grapes and cakes. On the l. of the couch is a woman seated to l. with feet on a footstool, turning round to r., with l. hand on chin; she wears shoes, long chiton, and himation veiling her head and covering her arms and knees, the folds of which she holds up with r. hand. Along the edge of the footstool is an incised pattern; against the wall in the background a large curtain is suspended (the back of it embroidered). PLATE XLI.

Ht. 18 in. Length 17 in. Towneley Coll. 324. T. Combe, *Brit. Mus. Terracottas*, pl. 25, No. 47; Ellis, *Townley Gallery*, i. p. 129; Cavaceppi, *Raccolta*, iii. 45; Creuzer, *Abbildungen*, 53, No. 1; *Arch. Zeit.* 1881, p. 275; Deneken, *De Theoxeniis*, p. 52; Becker, *Charicles*, Eng. edn., 1886, p. 319; Jahn, *Arch. Beitr.* p. 198; Hauser, *Neu-attische Reliefs*, pp. 128, 190; Baumeister, *Denkmaeler*, iii. p. 1766; Smith, *Dict. of Antiqs.*[3], i. p. 393; *Academy*, 12 March, 1870, p. 149; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 38. A drawing in the Departmental Library. Above and below the design, egg-and-dart moulding; four holes for suspension.

The similarity of this scene to the Sepulchral Banquet reliefs is obvious. It, however, belongs to a class of reliefs best represented by the well-known Towneley marble (*Brit. Mus. Cat. of Sculpture*, iii. No. 2190), which was formerly interpreted as representing the visit of Dionysos to Icarios[2] and Erigonè, or, according to a more recent theory, to a tragic poet, having reference to the introduction of Tragedy into Attica. In the present instance the reduplication of the reclining figure militates against such identifications; it may

[1] Cf. for this type of Dionysos the statue in the Brit. Mus. (*Cat. of Sculpture*, iii. No. 1606) and the so-called Sardanapalus in the Vatican (Friederichs-Wolters, 1284).

[2] Hauser, *op. cit.* p. 196, rightly points out that Icarios would have been represented as an elderly bearded man.

perhaps be regarded as a *contaminatio* of two types, the whole being allegorical of Dionysos, the general giver of blessings.

A similar example is given by Campana, *Ant. opere in plastica*, pl. 29. Other supposed representations of the reception by Icarios are to be seen on the Brit. Mus. vases B149, 153. See also on the subject, Roscher, *Lexikon*, i. pp. 1115, 1144 (*s.v.* Dionysos) and p. 2539 (*s.v.* Heros); Harrison and Verrall, *Mythol. and Monum. of Athens*, p. xlv.; and with reference to the parallel subject of Dionysos' reception by Amphiction, Paus. i. 2, 5 (with Frazer's note); *Athen. Mittheil.* xvii. (1892), p. 265; Robert, *Der müde Silen*, p. 9 ff.

D 532. **Fragment of Relief,** perhaps the same as Campana, *Ant. opere in plastica*, pl. 51, representing the crowning of Iacchos. **Bearded Satyr** to r., of whom the head, arms, part of body, and r. thigh alone are preserved.

Ht. 4⅝ in. Hamilton Coll., 188.

D 533. **Fragment of Relief,** from a similar slab, or from a grape-gathering scene as D 536. **Satyr** kneeling on l. knee to l., bald and bearded, with chlamys over shoulders.

Ht. 6⅝ in. Towneley Coll. 361. Ellis, *Townley Gallery*, i. p. 150. Right fore-arm and left foot of Satyr wanting.

D 534. **Relief. Ampelos (?) between two Satyrs:** In the middle is Ampelos, a small girlish figure, to the front, looking to her r.; she has curly hair and wears a short chiton or fawn-skin leaving l. shoulder bare. The body is conventionalised below the waist into a vine with leaves and clusters of grapes; from it diverge two branches with leaves and bunches of grapes rising up on either side and crossing over the head, filling the whole of the middle of the scene; half-way up, the branches are twisted in loops which the figure holds in each hand. On the l. kneels a bearded Satyr to r. with r. hand raised, holding up in l. a small *tympanon* with an incised pattern; he wears a skin over his shoulders tied in front, and his thighs are covered with shaggy hair. On the r. kneels a beardless Satyr to l., playing on a small pair of cymbals, one in each hand; he has rough hair and wears a wreath and skin over shoulders tied in front. At each end of the scene is half of a floral ornament.

Ht. 12 in. Length 17½ in. Towneley Coll. 306. T. Combe, *Brit. Mus. Terracottas*, pl. 14, No. 22; Ellis, *Townley Gallery*, i. p. 105; cf. Campana, *Ant. opere in plastica*, pl. 52. Above the design, palmettes linked by volutes. For Ampelos, see Roscher, *Lexikon*, *s.v.*; cf. a similar figure in the Graeco-Roman Gallery (*Cat. of Sculpture*, Vol. iii. No. 1636). A drawing in the Departmental Library.

D 535. **Fragment of Relief** as the last, consisting of the upper part of the Satyr on the r., with the l. arm of Ampelos and part of the vine; under the Satyr's chin is a wattle.

7½ × 7½ in. Hamilton Coll. 185. Better work than the last.

D 536. **Relief. Satyrs gathering Grapes:** In the centre is a vine spreading into two large branches, from each of which hang two clusters of grapes; on either side a Satyr kneels (on the near knee) before the vine, holding a bunch with

r. hand. The one on the l., who is beardless, with rough hair, and wears a skin over his shoulders, holds out a fold of the skin or of drapery with l. hand to receive the grapes; the other, who is bearded and bald, and also wears a skin (the feet hanging behind and over l. knee), plucks off grapes with l. hand from the bunch held in r. In front of each is a large wicker basket full of grapes.

Ht. 12¼ in. Towneley Coll. 350. T. Combe, *Brit. Mus. Terracottas*, pl. 34, No. 69; Ellis, *Townley Gallery*, i. p. 110. Right lower corner restored. Above the design, cable-moulding and a band of palmettes linked by volutes (no background along top). A drawing in the Departmental Library.

D 537. **Relief. Satyrs gathering Grapes**; an exact replica of the last.

Ht. 12⅛ in. Length 15¼ in. Sloane Coll. T. Combe, *Brit. Mus. Terracottas*, p. 19, No. 33; Ellis, *Townley Gallery*, i. p. 110. Above the design, cable-moulding and palmettes as before.

D 538. **Relief. Satyrs gathering Grapes**: In the centre is a vine, formed of two interwined stems, each with several clusters of grapes; on either side a Satyr kneels (on the near knee) before the vine. The one on the l. is youthful, and wears an ivy-wreath and a panther's skin over l. shoulder twisted round his loins, the legs falling over his l. knee; he holds one of the branches in l. hand and plucks off a bunch of grapes with r. The other is bald and bearded, and wears a similar wreath and skin (over r. knee); he holds a branch in r. hand and plucks off the grapes with l. Before each is a small wicker basket full of grapes.

Ht. 9⅝ in. Length 16½ in. Towneley Coll. 310. T. Combe, *Brit. Mus. Terracottas*, pl. 17, No. 28; Ellis, *Townley Gallery*, i. p. 111. Cf. Campana, *Ant. opere in plastica*, pl. 39 (both are beardless); also Panofka, *Terracotten des k. Mus. zu Berlin*, pl. 44. Repaired; somewhat worn; no moulding above.

D 539. **Relief,** as the last. The Satyr on the l. is elderly, bald and bearded, but has no ivy-wreath; the skins do not fall over their knees; the baskets are of larger size.

Ht. 13⅜ in. Length 18 in. Towneley Coll. 349. T. Combe, *Brit. Mus. Terracottas*, pl. 33, No. 67; Ellis, *Townley Gallery*, i. p. 110. Repaired. Above the design, a row of palmettes linked by volutes (no background along top). Better work than last. A drawing in the Departmental Library.

D 540. **Fragment of Relief** as the last, with left-hand Satyr and basket; of the vine several bunches of grapes and part of the twisted stem are visible.

Ht. 7½ in. Length 10⅜ in. Purchased from Mr. J. Inwood, 1843.

D 541. **Fragment of Relief** as before, of which the vine with intertwined stems and bunches of grapes remains, also the l. hand of the Satyr on the r., holding a bunch which he is about to drop into a large wicker basket already full of grapes and vine leaves.

Ht. 6⅛ in.

D 542. **Fragment of Relief** as before; head and arms of bearded Satyr to r., wearing ivy-wreath and holding branch of vine which spreads over the field.

Ht. 5¼ in. Towneley Coll. 360.

D 543. **Relief. Satyrs treading out Grapes in Wine-press:** In the centre are two youthful Satyrs confronted, each with r. leg advanced and l. drawn back; between them they hold a twisted ring of vine-branches, in order to help their balance; their heads are bent down. They have rough hair, and wear panther-skins tied round their necks and hanging behind. The press is in the form of an oblong trough seen in longitudinal section, full of grapes which the Satyrs are treading out. On the r. a bald bearded Satyr with chlamys over shoulders brings up a wicker basket full of grapes, which he supports on his raised r. thigh; he stands on his toes, looking down. On the l. is a youthful Satyr dancing and playing the double flutes; he looks upwards, with l. leg kicked up, and has rough hair and a fawn-skin over l. shoulder passing obliquely round his body; under his r. foot is a *scabellum* (?).

Ht. 22 in. Length 22⅜ in. Cervetri, 1893. Part of right side restored. Above the design, egg-and-dart moulding; below, large inverted palmettes with double volutes in oval frames. A fragment of a similar relief (the right-hand figure) has recently been discovered at Atri (*Notizie degli Scavi*, 1901, p. 188).

D 544. **Relief,** as the last, but on a smaller scale and inferior in workmanship; the whole of the right half has been restored, so that only the r. leg and hands of the youthful Satyr on that side are antique. The Satyr on the l. wears a wreath, and below his l. foot is a *scabellum*. Above the design, a cable-moulding and the lower part of a band of palmettes linked by volutes.

Ht. 10 in. Length (antique part), 9½ in. Towneley Coll. 336. T. Combe, *Brit. Mus. Terracottas*, pl. 30, No. 59; Ellis, *Townley Gallery*, i. p. 139. A drawing in the Departmental Library.

D 545. **Fragment of Relief** as last, consisting of the two figures on the right, with part of the wine-press; the basket carried by the older Satyr is more elaborately worked, and contains vine-leaves as well as grapes; his chlamys has weighted ends; style and scale of figures as last.

Ht. 8 in. Diam. 8 in. Towneley Coll. 358. Arms, right leg, left thigh and hip of young Satyr and back of the other's head wanting.

D 546. **Fragment of Relief** as before, consisting of the right-hand Satyr in the middle group (hands, r. leg, and left foot wanting); the background has been coloured blue.

Ht. 8⅛. Towneley Coll. 408. Hole above for attachment. Style as D 544.

D 547. **Fragment of Relief** as before, with elderly Satyr carrying basket; his l. thigh is covered with thick hair.

Ht. 6 in. Towneley Coll. 407.

D 548. **Fragment of Relief** as before. Upper part of the two middle figures, including their extended arms, but not the wreath held between them.

Ht. 5¼ in. Length 7 in. Towneley Coll. 371.

D 549. **Fragment of Relief** as before, with the two middle figures only (legs from knees wanting); they hold, not a wreath, but a ring of rope for a similar purpose.

Ht. 6¼ in. Towneley Coll. 369 and 425. Two fragments joined. Cf. for this variation of the subject, Zoega, *Bassirilievi*, ii. pl. 87; Campana, *Ant. opere in plastica*, pl. 40; and Panofka, *Terracotten des k. Mus. zu Berlin*, pl. 43.

D 550. **Fragment of Relief. Satyrs at Oil-press**: A bearded Satyr kneels to r., extending r. arm (hand lost) to an oil-press, which consists of a pile of flat stones (?) with layers of olives between; a younger Satyr, wearing a fawn-skin, works a long beam or pole as lever, to which the upper stone is rigidly attached; round the beam are wound six ropes in threes, which are coiled round the press all the way down. On the r. is seen the foot of a third Satyr, and on the ground below lie several olives.

Fig. 75 = D 550.

Ht. 7 in. Satyr's legs from knees wanting. On ancient oil-presses and methods of pressing olives, see Blümner, *Technologie*, i. p. 328 ff.; *id.* in *Arch. Zeit.* 1877, pl. 7, p. 53; and *Journ. Hell. Stud.* xviii. p. 209 ff. Cf. also *Forman Sale Cat.* No. 323 = *Boston Mus. Report* for 1899, p. 68, No. 23, and *Mus. Borb.* ii. 11.

D 551. **Relief. Satyrs at Laver**: In the middle is a large laver with moulded body and lip, the stem in the form of an acanthus-plant which rests on a stand similarly formed of acanthus spreading out into tendrils on either side, with bunches of berries and flowers filling up the whole background. On either side a youthful Satyr with rough hair bends over and looks into the bowl, on the side of which his hands are placed. Above the laver is a spout in the form of a lion's head to the front, such as is often seen in 'Hydrophoria' scenes on black-figured vases (*e.g.* B 329 in Brit. Mus.).

Ht. 12 in. Length 14 in. Towneley Coll. 313. T. Combe, *Brit. Mus. Terracottas* pl. 18, No. 31; Ellis, *Townley Gallery*, i. p. 116; Murray, *Handbook of Gk. Archaeology*, p. 236; cf. Campana, *Ant. opere in plastica*, pl. 42. Above the design, tongue-pattern and a row of arches between which are palmettes, the edges outlined (no background above). A drawing in the Departmental Library.

D 552. **Fragment of** similar **Relief**; upper part and r. arm of Satyr on l., and basin of laver.

Ht. 4¼ in. Length 4¾ in. Towneley Coll. 416.

D 553. **Relief. Three Dionysiac Masks:** In the middle is an *oscillum* of Dionysos, looking a little to his l.; his hair is arranged in elaborate long curls over the forehead and down the sides of the face, and he wears an *ampyx* and ivy-wreath tied with ribbons. The pupils of the eyes are incised; the hair and ribbons are coloured purple, the ivy-wreath green. On the l. is a head of a beardless Satyr to r., looking up, with thick hair (coloured purple), rising in a tuft over the forehead, eyes incised; before him is a shepherd's crook, to which is fastened a *syrinx*. On the r. is the upturned head of a bearded Satyr, restored from the following example (*q. v.*), in front of which is a *thyrsos*, also restored. On the extreme l. is part of an ornament.

Ht. 6 in. Length 13 in. (antique part). Towneley Coll. 339. T. Combe, *Brit. Mus. Terracottas*, pl. 31, No. 62; Ellis, *Townley Gallery*, i. p. 143; cf. Campana, *Ant. opere in plastica*, pl. 99 (reversed). A drawing in the Departmental Library.

D 554. **Relief,** as the last, but complete. The Satyr on the r. is bald, with thick curly beard and ivy-wreath with berries; the *thyrsos* has a twisted stem and a ribbon tied round it, and behind the cone is an ivy-leaf. Traces of pink colour on the young Satyr's hair, but none on the Dionysos.

Ht. 6 in. Length 19¼ in. Towneley Coll. 340. T. Combe, *Brit. Mus. Terracottas*, p. 32, No. 63; Ellis, *Townley Gallery*, i. p. 143.

D 555. **Fragment of Relief** as the two last, with head of bearded Satyr on r. and part of *thyrsos*.

Ht. 6½ in. Length 6½ in. From Smyrna. Strangford Coll., 1864. In bad condition.

D 556. **Fragment of Relief,** as the last; part of egg-and-dart moulding above.

Ht. 7¼ in. Length 6¼ in.

D 557. **Relief. Three busts (Satyr between two Pans):** The Satyr in the middle looks to his r.; he has thick shaggy hair and beard, snub nose, eyes incised, and drapery tied in a knot on l. shoulder. On either side, looking towards him, is a bust of Pan, with goat's horns, rich wreath, and straggling beard; the wreath of the one on the r. is of ivy, the other's of pine; behind the latter is a crook, and over his l. shoulder, drapery. Above, egg-and-dart moulding.

Ht. 9½ in. Length 20½ in. Towneley Coll. 322. T. Combe, *Brit. Mus. Terracottas*, pl. 24, No. 45; Ellis, *Townley Gallery*, i. p. 128; Müller-Wieseler, *Denkm. d. alt. Kunst*, ii. pl. 42, fig. 527; Baumeister, ii. p. 1149, fig. 1342. A drawing in the Departmental Library.

D 558. **Relief,** as the last, but in better condition; traces of yellow colour (?).

Ht. 9⅝ in. Length 18½ in. Towneley Coll. 323. T. Combe, *Brit. Mus. Terracottas*, p. 24, No. 46; Ellis, *Townley Gallery*, i. p. 129. Left shoulder of Pan on right wanting, that end being broken away vertically.

D 559. **Fragment of Relief** as before, with head of Satyr in middle; no drapery; broken away all round, but remains of egg-and-dart moulding above.

Ht. 8¼ in.

D 560. **Fragment of similar Relief,** with head and l. shoulder of Pan to l.; traces of yellow colour.

Ht. 8½ in. Towneley Coll. 402. Broken away all round.

D 561. **Satyrs riding on Panthers:** In the centre of the scene is a *crater* with volute-handles on a high stem with pedestal below; round the body are festoons, with a mask of a bearded Satyr in front; the lower part is fluted. On either side is a panther with further fore-paw raised towards the vase; their bodies from behind the shoulders are conventionalised into acanthus-plants and covered with leaves, ending in elaborate tendrils. The Satyrs on their backs are youthful; each holds in the nearer hand a bridle which takes the form of a wreath round the panther's neck, and the one on the r. raises his r. hand. Above is an egg-and-dart pattern.

Ht. 8⅞ in. Length 20½ in. Towneley Coll. 325. T. Combe, *Brit. Mus. Terracottas*, pl. 26, No. 48; Ellis, *Townley Gallery*, i. p. 131. A drawing in the Departmental Library. Indistinct. Cf. Campana, *Ant. opere in plastica*, pl. 41 and Panofka, *Terracotten des k. Mus. zu Berlin*, pl. 34.

D 562. **Relief** (fragmentary). **Satyrs riding on panthers.** Design exactly as last, except that the Satyr and panther on the l. are almost entirely wanting; only the panther's fore-legs remain.

Length 12 in. Ht. 9½ in. Towneley Coll. 380. Ellis, *Townley Gallery*, i. p. 150

D 563. **Relief** (fragmentary), as before. Satyr to r. on panther, round whose neck is a vine-wreath, and part of *crater* (r. handle and lower part wanting); above, egg-and-dart moulding.

Length 10 in. Ht. 6½ in. Towneley Coll. 359. Ellis, *Townley Gallery*, i. p. 150. Feet of panther wanting.

D 564. **Fragment of Relief.** **Seilenos** to r., dancing, with l. leg and l. hand raised, in r. a torch (?); he is bald, with loin-cloth twisted round abdomen, and sandals.

Ht. 8 in. Length 6⅛ in. Towneley Coll. 379 (?). Rough work; left fore-arm broken away. See Campana, *Ant. opere in plastica*, pl. 30, where a similar Satyr (in the reverse direction) plays flutes.

D 565. **Fragment of Relief.** Head and neck of **young Satyr** (P) in very high relief, looking to his l.; he wears a wreath of vine-leaves and over his shoulders is drapery. Realistic, with sharply-cut details; the eyes are incised. Above are remains of an egg-and-dart moulding.

Ht. 7 in. Towneley Coll. 411.

D 566. **Relief.** **Victory** standing on an acanthus-plant: she stands to the front on tip-toe, with feet close together, grasping with each hand a twining stalk rising from the acanthus-plant, which spreads out each side into foliage, flowers, and scrolls. Her hair is parted and crimped in archaic fashion, and surmounted by a low ribbed *calathos*, from under which a veil falls on the shoulders; she

wears *stephanè*, long sleeved chiton, falling in formal archaic folds, and over it a himation falling in *pteryges* and doubled back; her wings are spread. The top of the relief is modelled in a double curve with apex in the middle; along the edge is a moulded volute-pattern.

Height 17½ in. Length 17¾ in. Towneley Coll. 346. T. Combe, *Brit. Mus. Terracottas*, pl. 33, No. 68; Ellis, *Townley Gallery*, i. p. 145. A drawing in the Departmental Library. Cf. Campana, *Ant. opere in plastica*, pl. 87, and Rayet and Thomas, *Milet et le golfe Latmique*, pls. 45, 46. Top right-hand corner restored. The figure is treated in an archaistic manner.

D 567. **Fragment of Relief.** **Victory** to the front, touching with her extended hands an acanthus-plant which spreads out in tendrils and flowers on either side of her; her hair is waved and her wings spread, and she wears a fillet and long chiton with sleeves to wrists and *apoptygma*, girt up in a κόλπος, and leaving r. shoulder bare. The legs from the knees are wanting, as also most of the plant on l.

Ht. 6½ in. Length 6⅝ in. Towneley Coll. 387. Resembles D 566 in composition but differs in detail; the drapery is treated with only a slight attempt at archaism, which is not visible elsewhere.

D 568. **Relief,** fragmentary. **Victory** flying to r., with arms extended; she wears long girt chiton with *apoptygma*, hanging close round the thighs and floating round the ankles, and drapery floats behind her. Below the design is a border formed by a helmet with cheek-pieces between two *peltae*, on each of which is a battle-axe in relief; on the middle point of each shield is a palmette.

Ht. 9½ in. Length 8¾ in. Towneley Coll. 384. Upper edge and right side of relief with head and arms of Victory wanting. Hole for attachment.

D 569. **Relief.** **Victory slaying a bull;** she kneels on r. knee to r., with l. knee drawn up, holding a dagger in r. hand by her side; with l. hand she jerks back the head of the bull which is fallen to r. on her further side. She has large wings, the feathers on which are carefully indicated, and wavy hair with a fillet round it; she wears sandals, and over her l. arm and knee is a himation, also visible behind her. On the r. is a candelabrum, or incense-burner, elaborately moulded, on which a fire burns; the stem is in the form of a Caryatid figure to the front with hands by sides, long hair, and long chiton with *apoptygma*, standing on a triangular base with feet in the form of claws. **Plate XLIV.**

Ht. 9⅜ in. Length 15 in. Towneley Coll. 307. T. Combe, *Brit. Mus. Terracottas*, pl. 15, No. 24; Ellis, *Townley Gallery*, i. p. 107; Lajard, *Recherches*, pl. 13, fig. 3, p. 176. Repaired. Cf. Campana, *Ant. opere in plastica*, pl. 84, and *Brit. Mus. Cat. of Sculpture*, iii. Nos. 1699, 1700; and see also *Journ. Hell. Stud.* vii. p. 284. A drawing in the Departmental Library. The head of Victory seems to be copied from a Greek fifth-century original.

D 570. **Relief,** as the last, but in place of the candelabrum is a round table with three feet in the form of lions' legs, with volutes above, standing on a plinth; on the table is a large rectangular brazier or altar with feet in the form of lions' claws; on one side a lion's head with ring in mouth; on the other, a rosette.

On the top is a pile of wood placed cross-ways. Above the design, a band of palmettes, joined by volutes, and cable-moulding.

Ht. 12¾ in. Length 16 in. Towneley Coll. T. Combe, *Brit. Mus. Terracottas*, pl. 34, fig. 70; Ellis, *Townley Gallery*, i. p. 146; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 39. A drawing in the Departmental Library.

D 571. **Relief,** as before; no table or candelabrum.

Ht. 14¼ in. Length 14¾ in. Purchased from Mr. J. Inwood, 1843. Surface scraped.

D 572. **Fragment of Relief** as before; upper part of **Victory** to r.; hair rolled up round the head over a fillet; traces of red on hair; right hand, left arm, and part of wings wanting.

Ht. 6½ in. Hamilton Coll. 186. Ellis, *Townley Gallery*, i. p. 150. Good style.

D 573. **Fragment of Relief,** as before; lower part of **Victory** to r.; she wears sandals, and the drapery is visible behind her and over l. arm; part of the bull's head remains.

Ht. 7½ in. Length 6½ in. Towneley Coll. 357. Ellis, *Townley Gallery*, i. p. 150. Head, left hand, and right shoulder of Victory wanting.

D 574. **Relief,** as before, but the figures are reversed; **Victory's** hair is knotted at the back, and the dagger is not by her side but held up in her r. hand, about to be plunged into the bull's throat. On the l. of the scene is a table or tripod as on D 570, with high straight legs ending in claws on plinths; on it stands a small altar (?) or brazier with fluted stem (tapering towards the middle) and three feet in the form of claws; a loop or handle hangs from the rim on each side, and on the top is a pile of wood (as on D 570). PLATE XLIV.

Ht. 9½ in. Length 15½ in. Towneley Coll. 309. T. Combe, *Brit. Mus. Terracottas*, pl. 16, No. 26; Ellis, *Townley Gallery*, i. p. 107; Lajard, *Recherches*, pl. 13, fig. 4; Creuzer, *Abbildungen*, pl. 47, fig. 2; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 39. Repaired. Cf. Campana, *Ant. opere in plastica*, pl. 85 (with tripod on right). A drawing in the Departmental Library.

D 575. **Relief,** as the last; no table or candelabrum; above, palmettes linked by volutes.

Ht. 13¾ in. Length 14½ in. Purchased from Mr. J. Inwood, 1843. Surface injured in parts, especially the heads of Victory and the bull.

D 576. **Relief,** as the last; inverted palmettes below, but none above; three holes for attachment.

Ht. 11 in. Length 15 in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1892. Top and lower right corner wanting; in bad condition, the surface much scraped. Good style.

D 577. **Fragment of Relief,** as before; upper part of **Victory.** The flesh is painted white, the hair yellow, the drapery pink, and the wings white above and blue below; the background is painted blue.

Ht. 9½ in. Length 8½ in.

D 578. **Fragment of Relief,** as before. Upper part of **Victory** to l. and head of bull; of Victory the head (hair in knot at nape of neck, with fillet), arms, part of wings, and dagger remain.

Ht. 5¾ in. Length 8¾ in. Towneley Coll. 362.

D 579. **Fragment of Relief,** as before; upper part of **Victory,** hair rolled round head, with knot as last; wears chiton with looped-up sleeves and himation; right arm and most of wings wanting, also bull.

Ht. 5¼ in. Towneley Coll. 363. Coarse clay.

D 580. **Fragment of Relief.** Upper part of **Siren** (?) to r., nude, with curly hair knotted at the back, playing with a *plectrum* on a *kithara* held up in l. hand.

Ht. 6¾ in. Length 6 in. Towneley Coll. Above the design, cable-moulding and part of palmette-pattern.

D 581. **Fragment of Relief,** similar; hair waved and plaited in a knot behind; drapery round lower limbs; wings and legs wanting.

Ht. 5½ in. Hamilton Coll. 23. Above the design, part of a lotos-pattern.

D 582. **Fragment of Relief.** Upper part of winged youth (Eros?) to the front, looking to his r.; he has short thick hair with fillet and large wings spread. Above him is part of an acanthus-plant.

Ht. 7¼ in. Towneley Coll. 423. Cf. Campana, *Ant. opere in plastica*, pl. 14, to which type this may belong.

D 583–584. **Relief,** consisting of two separate slabs, with representations of the **Four Seasons (Horae):** **Plate XLII.**

(1) **Spring and Summer:** They move to r., Spring in front, holding up a basket of flowers in l. hand, and in r. the fore-legs of a kid, which walks on its hind-legs with head thrown back; her hair is waved and covered with a coif, and she wears long chiton leaving r. shoulder bare and himation round lower limbs, hanging in *pteryges* over l. arm. Summer holds a wreath in r. hand and ears of corn and poppies in l.; her hair is drawn back and tied in a bunch at the roots with a fillet round it; chiton and himation as last.

Ht. 12 in. Length 15¾ in. Towneley Coll. 334. T. Combe, *Brit. Mus. Terracottas*, p. 30, No. 57; Ellis, *Townley Gallery*, i. p. 138. A drawing in the Departmental Library. Repaired.

(2) **Autumn and Winter:** They move to r., Autumn in front, looking down and holding up in both hands a large fold of her drapery in which are pomegranates and bunches of grapes; her hair is drawn back in parallel tresses and tied at the roots, with a fillet round it; she wears long chiton and himation as the two preceding. Winter holds a large pine-branch over l. shoulder, from the upper end of which hangs a hare tied by the fore-legs, to the lower a couple

of ducks are tied; in r. hand she holds the l. hind-leg of a boar which she drags along head downwards. She has wavy hair covered with a close cap or coif, and wears shoes, long chiton, and himation over shoulders with a fold hanging over l. arm, being more completely clad than the others as a protection against the weather. The boar is coloured dark red.

Ht. 12 in. Length 15¾ in. Towneley Coll. 328. T. Combe, *Brit. Mus. Terracottas*, pl. 27, No. 51; Ellis, *Townley Gallery*, i. p. 130; *Ann. dell' Inst.*, 1861, p. 210, note; Roscher, *Lexikon*, i. p. 2733 (*s.v.*, Horai). A drawing in the Departmental Library. Repaired.

It will be noticed that the drawing given in Taylor Combe shows an ornamental moulding above and below the design, as in the succeeding example, D 585; owing to this error, this second slab has been assumed by succeeding writers to belong to D 585 instead of the one with which it is here combined (see the references given above).

The types of these four figures also occur on a sarcophagus in the Villa Albani (Robert, *Antiken Sarcophag-Reliefs*, ii. pl. 1), representing the nuptials of Peleus and Thetis, a subject with which the Horae were always associated, as on the François-vase; see *ibid.*, p. 3 ff., for a full discussion, and cf. also Hauser, *Neu-attische Reliefs*, p. 103, and *Arch. Zeit.*, 1851, p. 290. For similar representations of these types see an Arretine vase in the Brit. Mus. (Dragendorff in *Bonner Jahrbücher*, xcvi., p. 64); Campana, *Ant. opere in plastica*, pls. 61, 62; Zoega, *Bassirilievi*, ii. pls. 94, 95; and *Arch. Zeit.*, 1851, pl. 26.

D 585. **Relief,** as the last (slab 1), with figures of **Spring and Summer,** exactly similar, except that the wreath held by the latter is crinkled like a ribbon. The figures are on a slightly larger scale, and the style and execution is superior to that of the preceding.

Ht. 14¾ in. Length 14½ in. Towneley Coll. T. Combe, *Brit. Mus. Terracottas*, pl. 14, No. 23; Ellis, *Townley Gallery*, i. p. 104; *Ann. dell' Inst.*, 1852, p. 223, 1861, p. 210, note; Roscher, *Lexikon*, *s.v.*, Horai, i. p. 2733. Lower edge injured; basket held by Spring partly obliterated. Above the design, egg-and dart moulding; below, palmettes and volutes inverted, within arches; three holes for attachment. A drawing in the Departmental Library.

D 586. **Fragment of Relief,** as the last, with figure of **Spring** as before; only part of the kid remains, and on the l. part of the ears of corn held by Summer is visible.

Ht. 11½ in. Length 7⅜ in. Towneley Coll. 407.

D 587. **Relief. Head of Medusa between Eagles.** The Medusa's face is of the late type and full to the front; there are wings in the hair, which is parted and spreads in rich serpentine curls each side. On either side of the parting are serpents coiled round, another pair on the cheeks, and a third pair tied under the chin; those on the cheeks dart out and are twined round the claws of the eagles. The latter are to the front with wings spread and heads turned towards Medusa.

Length 19 in. Ht. 8¾ in. Towneley Coll. 296(?). T. Combe, *Brit. Mus. Terracottas*, pl. 7, No. 10; Ellis, *Townley Gallery*, i. p. 90. Lower edge injured and restored; egg-moulding above, all apparently restored. A drawing in the Departmental Library.

D 588. **Relief. Satyr (?) between two Androsphinxes.** In the centre is a small figure of a nude bearded man to the front, holding a long curved stalk

with leaves at the top in either hand ; he has pointed ears and his hair stands erect over the forehead ; his beard is straight and smooth, and his moustache curled at the ends (cf. the archaic Satyr-masks from Capua, B 519, etc.). Probably the figure is intended for a Satyr, though Taylor Combe (see below) named it Osiris and that on the fragmentary companion relief (D 590) Isis. On either side is an Androsphinx lying towards the centre, with bearded human head and long hair waved at the sides and knotted up at the back, falling in tresses on the shoulders ; the fore-paws are extended, and the tails are conventionalised into plants with flowers and tendrils. On the back of each is a sash or wreath.

Ht. 8⅜ in. Length (antique part), 12 in. Towneley Coll. 319. T. Combe, *Brit. Mus. Terracottas*, pl. 23, No. 42 ; Ellis, *Townley Gallery*, i. p. 122. The left side of the relief, including almost the whole of the Androsphinx, is restored. Above the design is an egg-and-dart moulding. Cf. Campana, *Ant. opere in plastica*, pl. 113 (the Sphinxes feminine). Herodotus (ii. 175) mentions ἀνδρόσφιγγες, and the Egyptian Sphinx is of the male sex ; similarly male Sirens occur on black-figured vases (as B 215 in Brit. Mus.). A drawing in the Departmental Library.

D 589. **Fragment of Relief** as the last, consisting of an **Androsphinx** lying to l. and l. hand of Satyr holding stem ; the hair of the former is waved and knotted up at the back, with tresses escaping from under a fillet ; on its back a stippled wreath with ribbon attached, and in the field, a flower.

Length 9 in. Towneley Coll. 378.

D 590. **Fragment of Relief,** as the last two. In the centre, a female figure rising out of an acanthus-plant, holding up a *sistrum* in r. hand and a plate of fruit (?) in l. ; her hair is arranged like that of Roman ladies of the Neronian epoch,[1] crimped in parallel waves over the forehead, and falling in ringlets on the shoulders ; she wears long girt chiton and himation over l. shoulder. On either side is visible the fore-leg of an Androsphinx as before.

Ht. 6⅜ in. Length 7 in. T. Combe, *Brit. Mus. Terracottas*, p. 23 ; Lafaye, *Culte des divinités d'Alexandrie*, p. 290 ; cf. Campana, *Ant. opere in plastica*, pl. 113. A drawing in the Departmental Library. There does not seem to be adequate reason for identifying the female figure with Isis, as Taylor Combe does. Cf. the bust called Clytiè (*Brit. Mus. Cat. of Sculpture*, iii. No. 1874) and also D 126–127.

D 591. **Fragment of Relief** as the last. **Androsphinx** to l., with curly hair and beard, wearing wreath tied behind, with floating ends of ribbon ; the tail is erect and the l. fore-paw rests on an acanthus-plant from which rose the female figure, now wholly wanting except part of a basket of fruit which she held up in l. hand. The hair and beard are coloured dark purple.

Ht. 6¾ in. Length 6 in. Towneley Coll. 379. Cf. Campana, *Ant. opere in plastica*, pl. 113.

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[1] Cf. the younger Agrippina, Bernoulli, *Röm. Ikonogr.* ii. pt. 1, pls. 19–21.

D 592. **Fragment of Relief. Heracles slaying the Nemean Lion:** Heracles stands to l., with head bent forward and l. arm extended; curly hair and beard; the r. fore-paw of the lion is placed on his l. arm.

Ht. 8¾ in. Towneley Coll. 406. Part of head and all below waist of Heracles wanting; also the whole of the lion except the right fore-paw, and the background. Cf. Campana, *Ant. opere in plastica*, pl. 22, which gives a complete version of the subject; the type, in which the lion stands erect, is similar to, but not identical with, that on some black-figured vases (*e.g.* B 232 in Brit. Mus.; see *Cat. of Vases*, ii. p. 13).

D 593. **Fragment of Relief. Heracles slaying the Giant Alkyoneus (?):** He brandishes his club in r. hand, grasping with l. the hair of the giant who is fallen before him; of the latter, who is represented as of huge proportions, only part of the head falling forward and the raised r. hand remain. Heracles is beardless, with short hair, and wears a chlamys floating behind him and covering l. arm; against his l. thigh are visible the fingers of Alkyoneus' l. hand.

Ht. 9¾ in. Length 7½ in. Above the design, part of a pattern of a chain of palmettes. The first figure is more like Theseus than Heracles, but the giant, whose eyes are apparently closed, certainly seems to be Alkyoneus. Cf. for the subject, *Arch. Zeit.* 1884, p. 31 ff.

D 594. **Relief. Theseus raising the Rock:** In the centre is **Theseus** to r., bending forward and raising the rock with both hands applied to the under-side; it is flat and apparently rectangular in form; below on the ground lie the weapons of his father Aegeus which he has discovered. They consist of a shield, a sheathed sword with ornamental *μύκης*, and a quiver or perhaps another sheathed sword. Theseus is beardless and nude, with short hair, like an athlete or *ephebos*. Behind him is **Aethra** standing with r. hand extended and pointing with the fore-finger; she looks down and with l. hand raises the edge of her himation which passes over her head and is caught up under her r. arm; she wears a long chiton which has slipped off her r. shoulder. Above is incised: ΘCCEOYC. *Θ(η)σέους*. Along the top is an egg-and-dart pattern, and below is a row of palmettes in oval frames ending in volutes, alternately inverted and upright. **PLATE XXXIX.**

Ht. 22¾ in. Diam. 17 in. Cervetri, 1893. Three holes for attachment. Cf. for a similar relief, Campana, *Ant. opere in plastica*, pl. 117; see also Roscher's *Lexikon*, *s.v.* Aithra, and a relief in the Villa Albani;[1] Baumeister, *Denkmaeler*, iii. p. 1786; and for the literature of the subject, Frazer's Pausanias, i. 27, 8. It occurs on the coins of Troezen and Athens, *Journ. Hell. Stud.* vi. (1885), pp. 98, 146, pls. 55, M. 11, 77, DD. 2.

D 595. **Relief. Theseus slaying Centaur:** The Centaur is fallen on l. knee with r. fore-leg extended; his head is jerked violently back by Theseus, who comes up from behind, and seizes the Centaur's hair with l. hand. The Centaur seizes Theseus' elbows with his hands to thrust them back; round his

[1] Zoega, *Bassirilievi*, i. pl. 48.

body is an ivy-wreath, with reference to his having been a guest at the feast of Peirithoös.

Ht. 11¼ in. Length 10⅝ in. Towneley Coll. 332. T. Combe, *Brit. Mus. Terracottas*, pl. 30, No. 55 ; Ellis, *Townley Gallery*, i. p. 138 ; cf. Campana, *Ant. opere in plastica*, pl. 65, and the Brit. Mus. vase F 272. Theseus' figure wholly restored except left arm ; right arm of Centaur also restored ; these restorations may be derived from the following example. A drawing in the Departmental Library.

D 596. **Fragment of Relief,** as the last. **Theseus slaying Centaur:** Theseus swings his club over his head in r. hand in order to dash out the Centaur's brains, and with l. drags his head violently backwards by the hair ; the latter's r. hand is uplifted to keep off the club, and the l. grasps Theseus' l. elbow. Theseus wears a chlamys, and a sheathed sword was slung round his shoulder.

Ht. 7 in. Towneley Coll. 376. Of Theseus the head, upper part of body, left arm, and part of club remain ; of the Centaur only the human head and body and left arm. Cf. the preceding example, which this supplements in some particulars.

D 597. **Fragment of Relief** as before ; hind-quarters of **Centaur,** with spray of ivy over his back ; on r., l. leg of Theseus and part of his sword visible.

Ht. 7½ in. Towneley Coll. 389.

D 598. **Fragment of Relief** as before ; right arm of **Theseus** raised to strike, with club. Above is a frieze with lion's mask (open-mouthed, hair of mane brushed straight back) within an acanthus-plant ; on r., part of an inverted palmette.

Ht. 9 in. Length 7 in. Towneley Coll. 353. Hole for suspension.

D 599. **Fragment of Relief** as before ; back and hind-quarters of **Centaur,** with ivy-spray ; l. arm, body, and l. leg of Theseus.

Ht. 8⅛ in. Length 7 in. Townley Coll. 355.

D 600. **Fragment of Relief. Combat of Theseus and Skiron:** Theseus to l. brandishing a club (?) in r. hand, seizes the raised r. leg of Skiron who has fallen back before him, and advances to slay him ; the latter raises l. hand in supplication. Theseus is beardless, with short curly hair and chlamys over shoulders ; Skiron is nude, with rough hair and beard. The hair and beard are coloured red.

Length 9 in. Ht. 8½ in. Purchased from Mr. J. Inwood, 1843. Two fragments joined together ; the lower part of Theseus, the left leg, right hip, and most of the right arm of Skiron, are wanting.

D 601. **Relief. Athena with head of Medusa:** On the r. is Athena to l., holding up in both hands a large oval shield, on which is indicated the reflection (from the pool, not from the head itself) of the Gorgon's head ; only the upper part of the face is visible, with hair in formal waves over the forehead, and fillet. Above and below the head are palmettes in low relief, and round the edge of the shield is incised a wreath. Athena's hair falls in formal plaits over the shoulders and in a wavy mass down the back, the waves indicated by horizontal

divisions ; she wears a Roman helmet with large crest and frontal ridge, long girt chiton, *peplos*, and a skin, perhaps the aegis, floating behind. The folds of the drapery are treated in an archaistic manner. In the centre is the head of Medusa to the front, on a very large scale, all below the nose wanting ; the type is archaistic. The hair is parted and very elaborately crimped, with three thick locks falling vertically over the forehead and small corkscrew curls each side of the face ; round the hair is a double fillet, and on each temple a twisted snake, that on the r. rearing up. From the front of the head spring large carefully-rendered wings, between which is an acanthus-plant with berries and tendrils ; below the l. ear is part of a similar plant (?) ; the eyes are incised. On the l. is visible part of the chlamys of **Perseus**, wrapped round his raised l. arm, but the rest of his figure is wanting, as is the lower part of Athena.

Length 15½ in. Ht. 12 in. Towneley Coll. 299. T. Combe, *Brit. Mus. Terracottas*, pl. 8, No. 13 ; Ellis, *Townley Gallery*, i. p. 92. Lower part and left side of relief wanting ; in bad condition. Two holes in upper part for attachment. For the subject, compare a bronze mirror in Brit. Mus. (*Cat.* 620) ; for the folk lore of the subject see Hartland, *Legend of Perseus*, iii. p. 138 ff. ; he explains the petrifying power of Medusa as due to the Evil Eye. A drawing in the Departmental Library.

D 602. **Relief. Perseus with head of Medusa:** Perseus to r. holds out with l. hand the head of Medusa which is turned to the front ; his r. hand grasps the handle of the *harpè* (blade indistinctly rendered). He is beardless, with curly hair, round which is a fillet ; a chlamys is fastened with a brooch on r. shoulder and covers the l. arm. Medusa's face is of the late type, resembling those on the Tarentum antefixes, D 669 ff., with smiling expression, the hair parted and waved each side in thick short serpentine locks, and two serpents are knotted under the chin.

15 × 13 in. Towneley Coll. 308. T. Combe, *Brit. Mus. Terracottas*, pl. 15, No. 25 ; Ellis, *Townley Gallery*, i. p. 108 ; Creuzer, *Abbildungen*, pl. 47, fig. 1 ; Mansell, *Brit. Mus. Photographs*, 891 ; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 39. Figure of Perseus broken away below waist ; top, right side and left lower corner restored. The completed form of the slab is given in Campana, *Ant. opere in plastica*, pl. 56, and in *Bull. Arch. Nap.* N.S. i. (1883), pl. 5, p. 188. A drawing in the Departmental Library.

D 603. **Relief. Athena superintending the building of the Argo**[1]: On the l. is **Athena** seated on a stool to r., adjusting a sail on to a yard which is held up obliquely by a bearded man (Tiphys) facing her. She wears a Corinthian helmet with large crest, shoes, long chiton with *apoptygma*, and *peplos ;* the legs of her chair end in claws, and are connected by double cross-bars with two dolphins tail to tail between them. Against the back of the seat leans her shield, on which are a sunk radiating pattern and a Gorgoneion ; it has a moulded edge with rows of sunk markings ; in the background is an owl on a pillar. **Tiphys** stands with l. foot lifted, holding up one corner of the sail in r. hand ; PLATE XLIII.

[1] Apoll. Rhod. i. 111.

he has curly hair and beard and wears a short chiton (ἐξωμίς) leaving r. shoulder bare. On the r. is visible the stern of the ship, across which **Argus** is seated, engaged in driving a long nail into the upright part with a hammer; he holds the nail with l. hand and wields the hammer with r. He is bearded, and wears a helmet, and chiton as Tiphys; behind him is a projection for a steering-oar (?) at the side of the ship, with a chain hanging from it. In the background behind Athena is a building with regular courses of stone-work; on the front is a large archway; on the r. of it is a tree spreading over the scene.

Ht. 24¾ in. Length 21¾ in. Towneley Coll. 301. Found near the Porta Latina, Rome (Winckelmann, *Hist. de l'Art*, i. p. 21). T. Combe, *Brit. Mus. Terracottas*, pl. 10, No. 16; Ellis, *Townley Gallery*, i. p. 95; Baumeister, *Denkmaeler*, i. p. 122; Roscher, *Lexikon*, i. *s.v.* Argo, and cf. ii. p. 78 (*s.v.* Jason); Blümner, *Technologie*, ii. p. 337 (Argus only); Müller-Wieseler, *Denkm. d. alt. Kunst*, ii. 22, 238; Smith, *Dict. of Antiqs.*[3] i. p. 126; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 38. Cf. Campana, pl. 5; Zoega, *Bassirilievi*, i. 45; Millin, *Gal. Myth.* ii. pl. 105, 418; Jahn in *Ber. d. sächs. Gesellsch.* 1861, p. 333. Above the design, egg-and-dart moulding; below, inverted palmettes with volutes.

D 604. **Relief. Medeia feeding the Serpent** that guarded the golden fleece: She is seated to r. on a *diphros* with moulded legs, with r. hand on the edge of the seat, holding out in l. hand a *patera* containing food; the serpent, which is coiled round a tree, bends its head down to eat; it has a crest, and its scales are rendered. Her r. foot is thrust out and l. drawn back; her hair is waved and fastened back into a knot, and she wears long girt chiton with *apoptygma* and himation twisted round lower limbs. One branch of the tree ends in a flower, and over it hang two cast-off serpent skins; on the r. is the hand of a figure holding something, probably Jason. The scene has also been identified as Hygieia feeding a serpent, but the indications of the other figure are in favour of Medeia.

Ht. 17¼ in. Length 11⅛ in. Towneley Coll. 329. T. Combe, *Brit. Mus. Terracottas*, pl. 28, No. 52; Ellis, *Townley Gallery*, i. p. 133; Roscher, *Lexikon*, i. p. 528 (*s.v.* Argonauten); also ii. p. 82 (*s.v.* Jason); *Guide to 2nd Vase Room*, pt. 2 (1878), p. 39. For the rest of the subject see Campana, pl. 63. Top, right side, and lower edge injured; part of tree and chlamys restored. Two holes for attachment. A drawing in the Departmental Library.

D 605. **Fragment of Relief** as the last, with head and upper part of **Medeia**, part of *patera* and tree, and fore-part of serpent. The background is coloured blue.

8½ in. × 7 in. Hamilton Coll. 282.

D 606. **Relief. Paris abducting Helen:** Paris is stepping into a four-horse chariot which drives rapidly away to r., Helen being already placed in it; the toes of his r. foot rest on the ground. He is beardless and is dressed in Asiatic costume, consisting of a peaked cap (*kidaris*), with flaps round the chin, sleeved jerkin girt at the waist and reaching nearly to the knees, chlamys over l. shoulder floating behind, trousers, and shoes; he holds the reins in both hands. Helen's r. hand rests on the front of the chariot; she wears long chiton with *apoptygma* and himation veiling her head, the edge drawn forward with l. hand in the manner

characteristic of brides. The chariot has four-spoke wheels; the horses are entirely restored.

Ht. 13½ in. Length (of antique part), 8¼ in. Towneley Coll. 315. T. Combe, *Brit. Mus. Terracottas*, pl. 19, No. 34; Ellis, *Townley Gallery*, i. p. 119; Winckelmann, *Mon. ant. ined.* pl. 117, p. 159; Roscher, *Lexikon*, iii. p. 1634; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 39 (identified as Pelops and Hippodameia). Cf. Campana, *Ant. opere in plastica*, pl. 66 (reversed). Above the design is a chain of palmettes or volutes. A drawing in the Departmental Library.

D 607. **Relief. Nestor healing Machaon** (see *Il.* xi. 624 ff.): Machaon is seated on a stool or chair to l., with l. hand on its edge; in r. he holds up the bowl containing the potion. He wears himation over r. thigh and under him, caught up from behind over l. shoulder; a sword is slung by a belt over his r. shoulder. Before him is Nestor bending forward and supporting with r. hand the bowl held by Machaon, while with l. he grasps the other's r. wrist to support it; he has thick curly hair and short beard, and wears a fillet with floating ends, short chiton, and chlamys fastened on r. shoulder. Behind him in the background is a woman attendant to r., looking down; her hair is waved and knotted at the nape of the neck, and she wears an armlet on r. arm, long chiton, and himation over l. shoulder. On the l. of the scene is a similar figure, partly obliterated, standing with r. foot drawn back. On the r. of the scene is a third woman (Hecamedè ?), as the last, but to l., holding a bowl on l. arm; her chiton has an *apoptygma* and her himation is twisted up round her waist.

Ht. 11⅝ in. Length 18 in. Towneley Coll. 304. T. Combe, *Brit. Mus. Terracottas*, pl. 12, No. 20; Ellis, *Townley Gallery*, i. p. 101; Inghirami, *Gall. Omer.* ii. 117; *Gött. gel. Anzeigen*, 1834, p. 925; Panofka, *Bilder ant. Lebens*, pl. 7, fig. 3, pp. 9, 51; Jahn, *Arch. Aufs.* p. 185, note 6; Overbeck, *Her. Bildw.* p. 421; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 39. Cf. Winckelmann, *Mon. Ant. Ined.* pl. 127, Millin, *Gal. Myth.* ii. 153, 577, and Campana, *Ant. opere in plastica*, pl. 68; also Roscher, *Lexikon*, ii. p. 2229, *s.v.* Machaon. The design is much restored, especially the lower part and the figures of Machaon and Hecamedè; the only parts that are certainly untouched are the upper part of Nestor and the first woman, the middle part of Machaon, with the bowl, and part of Hecamedè. A drawing in the Departmental Library.

D 608. **Fragments of Relief. Priam bringing offering to Achilles** (P): In the middle is a lofty building of two stories with sloping tiled roof, and in the upper storey an open window with casement. Before it stand two mules to l. with heads down, harnessed to a car (entirely wanting), on which stands a man in Oriental attire; he is beardless with Phrygian cap and a garment over his shoulders, but only his head and l. shoulder are preserved. On the l. a beardless man moves away to l., carrying a tall *amphora* over his shoulder; he wears a Phrygian cap and short girt chiton. The amphora is fluted, with a frieze in relief round the body, representing a combat of horseman and foot-soldier; the r. arm and legs of the man are wanting, but he seems to hold a stand of some sort in r. hand.

Ht. 23 in. Length 17½ in. Towneley Coll. 429. Above the design, egg-and-dart moulding; below, large inverted palmettes in oval frames, ending in volutes. Design carefully executed. Cf. Robert, *Antike Sarcophag-Reliefs*, ii. pl. 15, fig. 25*c*.

D 609. **Relief. Penelopè mourning for the absent Odysseus:** In the centre is Penelopè seated on a *diphros* to l.; the *diphros* has a cushion and moulded legs, and beneath her l. foot is a footstool. Her r. foot is drawn up and her l. hand is placed on the edge of the seat; she wears shoes and a himation veiling her head and covering the l. arm and lower limbs. Below the seat is a *calathos*. On the l. are two young women conversing, with heads turned towards each other; they have curly hair. The one on the l. wears a long chiton which has fallen off her shoulders, and himation round lower limbs, the end of which she holds up to her chin with l. hand; in r. she holds a leaf-shaped fan. The other holds some object in l. hand; she wears long girt chiton with *apoptygma* and himation over l. shoulder and round lower limbs. On the r. another woman approaches; her figure is entirely restored.

Length 10½ in. (of antique part). Ht. 10⅛ in. Towneley Coll. 298. T. Combe, *Brit. Mus. Terracottas*, pl. 8, No. 12; Ellis, *Townley Gallery*, i. p. 92; Smith, *Dict. of Antiqs.*[3] i. p. 330; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 39. Cf. Campana, *Ant. opere in plastica*, pl. 72; and for the type of Penelopè, the two seated figures in the Vatican (*Antike Denkm.* i. (1888), pl. 31, p. 17). The same type occurs as Electra (?) on a Melian (?) terracotta relief (Overbeck, *Gesch. d. gr. Plastik*,[4] i. p. 220). Two drawings in the Departmental Library. The head and right arm of Penelopè and the upper parts of the two women on the left are much restored.

D 610. **Fragment of Relief.** Upper part of **Amazon** to r., wearing *kidaris* which covers all but her face, with flaps floating behind, and sleeved jerkin; she holds out a long spear (?) in both hands.

Ht. 5½ in. Towneley Coll. 418.

D 611. **Part of Relief. Combat of mounted Greek and Amazon:** The Greek bends forward on the l. side of his horse, which rears up to l., and in r. hand brandishes a short sword above his head to slay the Amazon who is fallen back on her horse; with l. hand he seizes the hair of her head, jerking it violently backwards. The Greek is beardless, and on his l. arm is a circular shield with Gorgoneion as device; of the Amazon only the head and raised r. arm remain.

Ht. 9⅜ in. Length 11 in. Towneley Coll. 345. T. Combe, *Brit. Mus. Terracottas*, pl. 35, No. 71; Ellis, *Townley Gallery*, i. p. 146; cf. Campana, *Ant. opere in plastica*, pl. 75, for a complete example. Left-hand half of relief wanting. Two drawings in the Departmental Library.

D 612. **Relief. Amazons (?) giving drink to Gryphons:** In the middle are two Amazons kneeling on the nearer knee, back to back; each holds up a jug in r. hand from which she pours liquid into a *patera* held out in the l. Facing each is seated a Gryphon with the further paw raised to the *patera*, the tongue out for lapping; their wings are recurved, and they have spiny manes. The Amazons wear Phrygian caps, short chitons with belts, *anaxyrides*, shoes, and chlamydes over their shoulders.

Length 19¾ in. Ht. 9 in. Towneley Coll. 297. T. Combe, *Brit. Mus. Terracottas*, pl. 7, No. 11; Ellis, *Townley Gallery*, i. p. 91; Lajard, *Recherches*, pl. 13, fig. 2; cf. Campana, *Ant. opere in plastica*, pl. 79. Gryphon on right restored, also left leg of Amazon. Above the relief, egg-and-dart pattern. A drawing in the Departmental Library.

D 613. **Relief. Combat of Amazons and Gryphons:** On the l. is an Amazon fallen on l. knee to r. on rocky ground; in r. hand she brandishes a double-headed axe, and on her l. arm is a *pelta;* she wears a short chiton and high boots with tops turned over. On the extreme l. a Gryphon seizes her from behind, with r. fore-paw on her breast; its wings are addorsed and its hind-feet rest on a rock. On the r. is a similar group: the Amazon kneels on r. knee to l., with r. hand extended and l. raised to grasp the Gryphon's throat; its l. fore-paw is placed on her l. shoulder. She wears a short chiton leaving r. shoulder and breast bare; below her r. arm is a *pelta* and in the field above, her double-headed axe. Both Amazons look up at their assailants.

Length 17½ in. Ht. 8⅝ in. Towneley Coll. 290. T. Combe, *Brit. Mus. Terracottas*, pl. 4, No. 4; Ellis, *Townley Gallery*, i. p. 86; Müller-Wieseler, *Denkm. d. alt. Kunst*, ii. pl. 13, fig. 143; cf. Campana, *Ant. opere in plastica*, pl. 78. In bad condition; face of left-hand Amazon obliterated. A drawing in the Departmental Library.

D 614. **Fragment of Relief** as the last, shewing the left-hand group; the *pelta* has a double handle and bosses on the inside. The Amazon's face is obliterated; she wears a short chiton to the knees with *apoptygma* and tasselled border, otherwise as last.

Ht. 7½ in. Length 6¾ in. Towneley Coll. 391. Hind-legs and part of wings of Gryphon, left hand and left leg from knee of Amazon wanting.

D 615. **Fragment of Relief** as the last, showing the left-hand Amazon only. Of the Gryphon seizing her, only the r. fore-leg is visible; she falls or moves away to r. looking back. Her hair is waved back, and she wears a short girt chiton which has slipped off the l. shoulder; the *pelta* has no bosses and only one handle. The hair is coloured purple (partly painted on the background) and the *pelta* is also purple; the background is coloured blue (worn). On the r. part of the *pelta* in the field is visible, coloured yellow.

Ht. 4¼ in. Length 5 in. Towneley Coll. 417.

D 616–617. **Relief,** composed of two separate slabs. **Combat of Arimasps and Gryphons:** On the left-hand slab is the bust of an Arimasp to the front, looking to his l. and brandishing a battle-axe (broken) in both hands; he wears a helmet on which is the fore-part of an eagle with wings spread, and is beardless, with curly hair, the eyes incised. Next is a Gryphon to r. with wings addorsed, trampling on an Arimasp who has fallen on l. knee, turned to the front and looking up at the Gryphon; he holds up a rock (?) in r. hand, and on his l. arm is a *pelta*; he is bearded, and wears a cap or hood and short chiton leaving r. shoulder bare. The Arimasps are of different types, the fallen one on a much smaller scale than the bust.

In the background, between this group and the next, is an acanthus-plant with volutes in low relief, part on each slab.

On the right-hand slab are similar figures; on the l. a similar Gryphon to l., trampling on an Arimasp fallen to l. on r. knee; he looks up at it with l. hand

raised, and in r. he holds a small axe on the ground. He is attired as the last. On the extreme r. is a bust of an Arimasp to the front, as on the l. side; he holds a sword in r. hand, and on his l. arm is an oval shield with bosses round the rim.

Length 3 ft. 2⅜ in. Height 9¾ in. Towneley Coll. 293 and 294. T. Combe, *Brit. Mus. Terracottas*, pl. 6, Nos. 7 and 8; Ellis, *Townley Gallery*, i. p. 88; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 39. Face of Arimasp on right injured; bust, with shield, restored. Above, egg-and-dart pattern. A drawing in the Departmental Library.

D 618. **Fragment of Relief.** Upper part of **Gryphon** to r., with wings addorsed and l. fore-paw raised.

Ht. 3½ in. Towneley Coll. 424. Probably from a slab as D 616.

D 619. **Fragment of Relief.** Fore-part of **Gryphon** to l., open-mouthed, with lion's head, recurved wings and r. fore-paw raised.

Ht. 7½ in. Towneley Coll. 398.

D 620. **Fragment of Relief**, forming a pair with the last; **Gryphon** of similar type to r., with l. fore-paw raised.

Ht. 9 in. Towneley Coll. 400. Below the design, egg-moulding; hole for attachment.

D 621. **Fragment of Relief.** Bearded **Oriental figure** to the front, wearing a cap with lappets falling on shoulders, and extending each hand to grasp the horns of a **Gryphon** on either side of him; they have large ears and horns, but are not exactly alike.

Ht. 3¾ in. Length 6 in. Towneley Coll. 420. Cf. Campana, *Ant. opere in plastica*, pl. 81 (where the Gryphons have dog's heads); for a similar type of Gryphon's head to the one on the right, Roscher, *Lexikon*, i. p. 1764 ff., *s.v.* Gryps. Lower part of man and most of Gryphons wanting.

D 622. **Fragment of Relief.** **Oriental warrior** to l., with r. hand brandishing a sword over his head, holding up in l. a shield of curious form, like an elongated *pelta*, on which is incised a Gorgoneion; he has richly-curling hair falling in plaits on the shoulders, beard and moustache, and chlamys fastened with a brooch on l. shoulder.

Ht. 4 in. Towneley Coll. 428. All below left arm and most of sword wanting.

D 623. **Fragment of Relief.** **Combat of two mounted warriors:** The one on the l. brandishes a weapon (lost) in his raised r. hand and holds the bridle with l. (hand not indicated); his horse gallops forward to r.; he wears crested helmet with cheek-pieces, chlamys over shoulders, and cuirass with fringe of flaps. The other gallops forward to meet him, looking back; he holds the bridle in l. hand and is armed as the first. The legs of both men and the hind-quarters of both horses are wanting; the horse on the r. is coloured red, and the background bright blue.

8 × 5½ in. Probably from the Hamilton Collection.

D 624. **Fragment of Relief. Gladiator and lioness,** from a scene in the arena: The gladiator stands to the front, turning to r. and defending himself against another wild beast, which is not indicated; he wears a helmet with cheek-pieces, loin-cloth twisted round the waist, and *caligae* on his legs, and is armed with a short sword and large oblong shield (*scutum*). The helmet has a long crest incised against the background; on the r. fore-arm is a guard, as often worn by gladiators (cf. C 691). On the l. a lioness dashes forward with open mouth, attacking the gladiator; in the background is a fluted Corinthian column, and part of another.

Ht. 8½ in. Length 6¾ in. Castellani, 1866. Cf. Campana, *Ant. opere in plastica*, pl. 93, for the complete subject; the missing animal is there a lion. Left leg of gladiator and hind-part of lioness wanting; helmet injured.

D 625. **Relief. Dacian captives on car:** Two captives seated on a triumphal car drawn to r. by two horses; both bearded, with long thick hair. The r. hand of the nearer one is extended as if in appeal, and the l. placed on r. knee, the r. foot being advanced; he wears shoes and a himation over his shoulders festooned over the breast and drawn forward over r. leg. The other sits in a dejected attitude, with l. foot crossed over r. and head resting on l. hand, the l. elbow supported by the r. hand; he wears a himation over shoulders, and trousers. On the body of the car are five raised knobs; the wheels have six spokes. On either side is a man holding a long chain attached by metal rings to the captive's neck and ankle; the nearer one is bearded, with curly hair, and wears short chiton, chlamys or toga over shoulders, and sandals. The other stands to the front with face to l., holding one end of the chain; he is beardless and partly bald, and wears a chiton and toga falling in the *cinctus Gabinus* over l. shoulder, leaving the r. side bare. At the horses' heads is a man leading them; he stands to the front, looking to his r. and holding the bridles in r. hand; he is beardless, with thick hair, and wears sandals and a loose chiton to the knees, over which is a chlamys. The scene probably has reference to the triumph of Trajan over Decebalus in A.D. 107.

Ht. 13 in. Length 15½ in. Towneley Coll, 342. T. Combe, *Brit. Mus. Terracottas*, pl. 32, No. 65; Ellis, *Townley Gallery*, i. p. 144; Mansell, *Brit. Mus. Photographs*, 891. Repaired; left edge restored and left hand of man at horses' heads wanting. Above the relief is a cable-moulding on which is a row of palmettes connected by volutes, the upper edges in outline, above the background. Cf. Campana, *Ant. opere in plastica*, pl. 90. Drawing in Departmental Library.

D 626. **Relief. Dacian prisoner:** On the l. of the relief is a Dacian chief looking down to r. with a dejected air; he stands with r. leg bent and l. hand at his throat, the elbow supported on the r. hand. His hair is thick and curling, in barbarian fashion, and he wears a twisted torc round his neck, short chiton with belt, and chlamys with fringe over shoulders and hanging down at back. Behind him is a **Roman soldier** to r., holding in r. hand a chain attached to the prisoner's r. wrist: he stands with r. leg bent, and is beardless, with short hair,

short chiton, chlamys over shoulders, and sword hung at r. side. On the r. is a tree over which hangs a chlamys like that of the Dacian; on an upper branch hangs a trophy composed of a quasi-oblong shield with central boss surrounded by four knobs and incised patterns, and a standard surmounted by a Gryphon's head. In the field is a stamp: M · ANTON / EPAPHRA *M. Anton(ius) Epaphra(s).*

Ht. 12 in. Length 10½ in. Towneley Coll. 314. T. Combe, *Brit. Mus. Terracottas*, pl. 18, No. 32; Ellis, *Townley Gallery*, p. 116; Birch, *Ancient Pottery*,[2] p. 493; *C.I.L.* xv. 2542. Right side broken away and restored. Above the relief is a pattern of double volutes and leaves. Taylor Combe states that this form of shield is Sarmatian, as appears from coins of Trajan, and that the Dacian shield was oval. This, like many other details on this relief, may be paralleled from the Column of Trajan, with which it is probably contemporaneous.

D 627. **Relief. Chariot-race in Circus:** A chariot with four horses galloping to r. is about to turn the *metae* which are seen on the r.; the horses are turned partly to the front, and the wheels have eight spokes; round the horses' fore-legs are bands. The driver holds a goad in r. hand and the reins in both; he wears a helmet, short chiton, and trousers, and his body is swathed in bands (*fasciae*, cf. D 353 and E 79); the reins pass round his body.[1] The *metae* consist of three obelisks on octagonal bases, standing on the end of the *spina*, which is an oval pedestal; on the pedestal and bases are incised designs of galloping lions, and on the *metae* moulded ornamental bands with floral patterns incised between[2]; they are surmounted by conical knobs. Beyond on the r. is seen the back of a horseman disappearing round the *metae;* he wears a helmet and short chiton and his body is swathed in bands; in r. hand he holds a goad. At the foot of the *spina* has fallen a draped figure, partly obliterated; above the scene is a tablet with stamp: ANNIAE / ARESCVSA · **PLATE XLIV.**

Ht. 12 in. Length 16¼ in. Towneley Coll. 337. T. Combe, *Brit. Mus. Terracottas*, pl. 31, No. 60; Ellis, *Townley Gallery*, i. p. 141; Birch, *Ancient Pottery*,[2] p. 493; *Ann. dell, Inst.* 1863, p. 165, 1870, p. 247; *C.I.L.* xv. 2541, 1; *Guide to 2nd Vase Room*, pt. 2 (1878), p. 39; Smith, *Dict. of Antiqs.*[3] i. p. 435 (*q.v.* on the subject of the Circus generally; illustration only gives *metae*). Repaired. Above the design, cable-moulding, and palmettes on volutes linked by chains (against a background). Cf. Campana, *Ant. opere in plastica*, pl. 92. A drawing in Departmental Library.

D 628. **Fragment of Relief. Scene in Circus:** On the l. are visible the fore-parts of two galloping horses; on the r. is a barrier of network indicated by incised lines, with posts at intervals surmounted by knobs. Beyond this are seen parts of two *metae*, with arcading round the lower part, and moulded bands above with reliefs and ornaments; on the lower band on each is represented a racing-chariot with two horses and driver bending forward; on the upper are incised scrolls.

Ht. 6½ in. Length 8½ in.

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[1] Cf. Virg. *Aen.* xii. 469, *media inter lora*, and *Brit. Mus. Cat. of Vases*, iv. F 47.

[2] These probably represent bronze-plating.

D 629. **Fragment of Relief. Chariot-race in Circus:** Four horses of a chariot galloping to l.; all but the second have their heads thrown back; part of the reins visible, but of the further horse little is seen.

Ht. 8 in. Length 9 in. Towneley Coll. 373. Fore-feet broken off; also hind-legs of two further horses; heads injured. For the complete group, see Campana, *Ant. opere in plastica*, pl. 91; on the other hand it is possible that this or the following might be part of a Paris and Helen relief as D 606.

D 630. **Fragment of Relief,** as the last; the first and fourth horse are covered with a white slip, and the background is painted blue (colour worn).

Ht. 12½ in. Length 8 in. Towneley Coll. 373. Below the design, palmettes, inverted within arches, linked by volutes; the palmettes are blue on white, the background purple; colours much faded.

D 631. **Fragment of Relief. Comic Actor** moving to l., with body and face turned to the front; he wears a mask, and drapery over l. shoulder; only his head and shoulders remain. Behind him is a building with projecting porch, which has two Corinthian columns, and architrave above with dentils and fasciae; round it are suspended wreaths in festoon, and above the porch is a *lekanè*[1] with cover on a pedestal between two plants. On the r. is visible part of a panel.

Ht. 5¾ in. Length 6½ in. Perhaps from a scene of the New Comedy on the stage, as given in Campana, *Ant. opere in plastica*, pl. 98.

D 632. **Relief.** A colonnade with fluted Corinthian columns, those at the side just visible; in the central inter-columniation an amphora on a high stand; above it hangs a patera or mirror with long handle, round the edge of which are nine tassels (?). On the l. is a bearded ithyphallic Dionysiac term, with tresses falling on the shoulders, and fillet, standing on a base; above it is a *pelta* suspended by a chain. On the r. is a statue of a boxer standing to the front on a pedestal with l. foot drawn back, looking to his l.; he is nude and beardless, and holds a palm-branch in r. hand; in the l. (on which is a *caestus*) he holds a *taenia* at his side. Above him hang a festooned wreath and a bearded mask. The tiles along the edge of the roof are indicated.

Ht. 12 in. Length 10½ in. Towneley Coll. 390. Cf. Campana, *Ant. opere in plastica*, pl. 96, and *Jahreshefte*, vi. (1903), pls. 2, 3, p. 16 ff. Above the relief are four arches with palmettes between (no background along upper edge).

D 633. **Relief. Scene on the River Nile:** The scene is depicted within a double arch resting on columns with plain moulded caps; the outer columns are diagonally fluted and all have moulded bands round the middle; round the arches are rows of dentils. In the l. bay is a circular building in the background, with arched entrance, double string-course round the building, and conical thatched roof with flat top on which an ibis stands to l.; on the l. of the building is a low brick wall with coping on which is an ibis to l. (much restored). In the

[1] Shape as *Brit. Mus. Cat. of Vases*, iv. p. 7, fig. 10.

background of the right bay is a brick building with tiles and gabled roof, and a rectangular doorway at the end; on the roof is perched an ibis to l. The ground is indicated below the buildings. In the foreground of each bay the Nile is indicated flowing to l., with two plants growing by the side of it (probably the Nymphaea lotos); on the l. are a crocodile to l. on one of the plants, and a hippopotamus to r. On the r. a boat is being thrust off from the shore by a Pygmy in the bows using a punt-pole; another Pygmy is seated at the stern with steering-oar; the stern is in the form of a swan's head and neck. Both Pygmies are beardless; the seated one wears chlamys over l. shoulder, and his l. hand is raised; the other is nude and bald. Below are two ducks (restored) and a crocodile swimming to l. On the l. of the panel is a fluted pilaster (capital restored).

Ht. 18 in. Length 23¾ in. Towneley Coll. 317. T. Combe, *Brit. Mus. Terracottas*, pl. 20, No. 36; Ellis, *Townley Gallery*, i. p. 121; Birch, *Ancient Pottery*², p. 492; Stephani, *Compte-Rendu*, 1863, p. 46, note 7. Cf. Campana, *Ant. opere in plastica*, pl. 114 (many variations in detail). Much restored throughout. A drawing in the Departmental Library.

D 634. **Fragment of Relief** as before (but in details more closely resembling Campana, *Ant. opere in plastica*, pl. 114); from the left-hand side of the slab. Above is seen the lower part of a circular arbour with lofty archway on either side of which is lattice-work; on the l. of this a couch on which a bird is perched (scarcely anything of it remaining). Below, the water of the Nile is indicated, with a Nymphaea lotos-plant, on the flower of which squats a crocodile.

Ht. 6¾ in. Length 5¾ in. Towneley Coll. 393. Rough work. Cf. Schreiber-Anderson, *Atlas of Class. Antiqs.* pl. 53, fig. 9. A drawing (completed) in the Departmental Library.

D 635. **Fragment of Relief** (as Campana, pl. 114). Part of the right side of the slab, with a boat on the water, worked by two Pygmies with large heads, bald and of grotesque appearance. One uses a punt-pole at the prow, and is beardless; the other is seated in the stern, with steering-oar in r. hand, l. extended; he is bearded and wears a chlamys over l. shoulder.

Ht. 4⅞ in. Length 6¼ in. Towneley Coll. 394.

D 636. **Fragment of Relief,** as the last except that both Pygmies are bearded.

Ht. 4 in. Length 4⅞ in. Hamilton Coll. 181. Cf. *Bourguignon Sale Cat.* 121.

D 637. **Fragment of Relief,** as Campana, pl. 114, from r. side of slab. Below, the heads of the two boatmen are visible, also the l. hand of the one on the l. Above is a wooden building, the timbers of the walls and roof being indicated by parallel lines; it is gabled, with a high narrow archway under the gable. On the r. is a wooden palisade with an arched doorway, and beyond is a column with acanthus-capital, closing the scene. On the comb of the roof are seen the legs of two ibises, the one on the r. raising its r. claw.

Ht. 7 in. Length 8 in.

D 638. **Fragment of Relief,** as the last, consisting of the upper part of the building (as D 633) on the r., with the ibis on the roof to l. with head upturned, and part of another on the l. to l.; part of the outer arch also remains.

Ht. 5¼ in. Length 6½ in.

D 639. **Relief. Egyptian figures and hieroglyphics (imitations of):** On the l. is a mock Egyptian figure to the front, with hands on breasts, beardless, with thick hair like a wig; a broad band with raised edges passes obliquely over the loins. On the extreme l. are the sign for TH (inverted), and another sign restored; on the r. of the figure, above, a wavy line (= N); below, two signs, both restorations. On the r. of the design is a large flat diagonal cross, the two left arms of which are continued horizontally along the top and bottom; between the arms are hieroglyphics: (1) above, a goose to r. (= 'son'); (2) below, several signs, all restorations; (3) on the l., a bee representing the King of Lower Egypt, standing on a *cerastes* (= F or 'his'); below, the sign for land; (4) on the r., a hawk to r. and the sign for TH twice repeated.

Ht. 13¾ in. Length 15¾ in. Towneley Coll. 316. T. Combe, *Brit. Mus. Terracottas*, pl. 19, No. 35; Ellis, *Townley Gallery*, i. p. 118; Lafaye, *Culte des divinités d'Alexandrie*, p. 297. Surface worn and right side injured; the lower half largely restored. Above the design, a row of palmettes linked by volutes, against a background. A drawing in the Departmental Library.

D 640. **Archaistic Relief. Two canephori before candelabrum:** They stand confronted, each supporting a flat *κανοῦν* or basket on the head with the further hand, and drawing her skirt aside with the thumb and fore-finger of the nearer; their hair is waved at the sides and knotted up at the back, and they wear shoes, long chitons, and *diploïdia* with *apoptygma* or small himation over the shoulders. The candelabrum consists of six tiers, supported on three horse's legs with female heads at the top; above these are three Sphinxes seated, supporting a triangular stem, on which is another triangular piece moulded in double volutes at the corners; above this again is a plain stem ending in an acanthus-plant on which stands a large pine-cone in a bowl (or perhaps a representation of flames). **PLATE XLIII.**

Ht. 2 ft. 3 in. Length 17⅞ in. Towneley Coll. 331. T. Combe, *Brit. Mus. Terracottas*, pl. 29, No. 54; Winckelmann, *Mon. Ant. ined.*, pl. 182; Ellis, *Townley Gallery*, i. p. 136; Smith, *Dict. of Antiqs.*[3], i. p. 354. Above the design, egg-moulding; lower edge restored. Severe archaistic style. Cf. Campana, *Ant. opere in plastica*, pl. 106. A drawing in the Departmental Library.

D 641. **Archaistic Relief. Two priestesses (?) before candelabrum** (cf. D 640): In the centre is an elaborately-moulded candelabrum in four stages, standing on three lions' paws; on the top is a fire burning, and over it hangs a scarf or sash, held up on each side in the further hand of a girl who stands facing the candelabrum. The one on the l. has short curly hair with fillet round it; she wears long chiton, with *apoptygma* or *diploïs* twisted obliquely round body from l. shoulder

under r. arm, both falling in rich folds ; with r. hand she draws aside her skirt in the 'Spes' attitude. The other is similarly attired, but has long hair crimped and knotted at the back, with tresses falling on the shoulders and *sphendonè ;* she holds out her skirt with l. hand. The drapery is treated in archaistic fashion.

Ht. 13¼ in. Length 15¼ in. Towneley Coll. 303. T. Combe, *Brit. Mus. Terracottas*, pl. 12, No. 19 ; Ellis, *Townley Gallery*, i. p. 99 ; Hauser, *Neu-attische Reliefs*, p. 128. Repaired and restored. Above the design, egg-and-dart moulding ; four holes for attachment. Cf. Campana, *Ant. opere in plastica*, pl. 107. A drawing in the Departmental Library.

D 642. **Relief. Two priestesses** (?) **and candelabrum,** as the last: In the middle is a candelabrum in the form of an acanthus-plant from the centre of which rises an upright spike crowned with leaves curling over, on the flat top of which is a flame ; on either side is a large tendril ending in a flower which a girl (priestess?) standing before the plant holds between the thumb and fore-finger of the further hand. Their hair is knotted at the back and falls in tresses on the shoulders, and they wear *sphendonae*, long chitons, and himatia over the further shoulder, passing obliquely under the nearer arm and falling in *pteryges*, with weighted ends ; each holds out her skirt with the nearer hand, in the 'Spes' attitude as on D 641. The drapery is treated in an archaistic manner.

Ht. 11¾ in. Length 16 in. Towneley Coll. 327. T. Combe, *Brit. Mus. Terracottas*, pl. 27, No. 50 ; Ellis, *Townley Gallery*, i. p. 130 ; Seroux d'Agincourt, *Recueil*, pl. 10, fig. 8 ; *Antiqs. of Ionia*, pt. ii. p. 40. Right top corner wanting ; left side scraped ; one small hole for attachment. For the top part of the candelabrum, cf. bronze specimens of the Hellenic period frequently found in Cyprus (*e.g.*, *Excavations in Cyprus*, p. 67, fig. 88 ; *Cyprus Mus. Cat.*, Nos. 3613-3620) ; for the type generally, a similar but not identical relief in Campana, pl. 110. A drawing in the Departmental Library.

D 643. **Relief,** exactly resembling the last.

Ht. 12 in. Length 16¼ in. Towneley Coll. 335. T. Combe, *Brit. Mus. Terracottas*, p. 30, No. 58 ; Ellis, *Townley Gallery*, i. p. 138. Edges restored ; indistinct ; no hole for suspension. A drawing in the Departmental Library.

D 644. **Fragment of Relief. Woman** kneeling to l. with r. hand extended and l. raised ; she has wavy hair knotted at the nape of the neck, and wears long chiton with *apoptygma*. Above and on the l. are tendrils, and behind her a plant with tendrils ; below the design, a band of inverted palmettes in arches, joined by a chain of volutes.

Ht. 11 in. Towneley Coll. 386. From a relief as Campana, *Ant. opere in plastica*, pl. 110

D 645. **Fragment of Relief. Woman** kneeling to l. on the edge of an acanthus plant which forms the centre of the scene and twists all over it in tendrils with flowers ; her l. hand is raised, and with r. she takes hold of a spray of acanthus ; her hair is rolled round her head and knotted at the nape of the neck, and she wears long chiton with *apoptygma* girt up in a κόλπος at the waist, and fastened with brooches on the shoulders.

Ht. 10¾ in. Length 8 in. Towneley Coll. 381. Cf. Campana, *Ant. opere in plastica*, pl. 110. A drawing in the Departmental Library.

D 646. **Fragment of Relief. Hierodoulos dancing:** Head and part of l. arm, to l., with wavy hair surmounted by a kind of *calathos* of open wicker-work.

Ht. 5½ in. Length 8 in. Towneley Coll. 405. For the head-dress, cf. Campana, *Ant. opere in plastica*, pl. 4; Zoega, *Bassirilievi*, i. pls. 20–21; Clarac, *Musée de Sculpt.* ii. pl. 168, No. 78; *Arch. Anzeiger*, 1893, pp. 76, 77; *ibid.* 1895, p. 40 (on a painted vase); Baumeister, *Denkmaeler*, i. p. 690; Daremberg and Saglio, *Dict. des Antiqs.*, iii. p. 174 (*s.v.* Hieroduli; numerous other references there given); Benndorf and Niemann, *Heroon von Gjölbaschi-Trysa*, p. 71; Stephani, *Nimbus u. Strahlenkranz*, p. 111; and Hauser, *Neu-attische Reliefs*, pp. 96, 100. Similar figures occur on an Arretine bowl recently acquired by the Brit. Mus.; cf. Dragendorff in *Bonner Jahrbücher*, xcvi. p. 58. A similar head-dress (πλέγμα καλάθῳ ὅμοιον, Hesych.) is said to have been worn by Spartan dancers in the worship of Artemis at Caryae (see Frazer's note to Paus. iii. 10, 7). It sometimes takes the form of a crown (Clarac, *op. cit.* pl. 167, No. 77; on the Aldobrandini painting, Helbig, *Führer*², No. 1002); it is doubtful whether the στέφανος θώμιγγος worn by the Hieroduli of Aphroditè-Mylitta (Hdt. i. 199; Strabo, xvi. 1, 20, p. 745) is identical.

Fig. 76 = D 646.

D 647. **Fragment of Relief. Two women** moving to r., the one in front older than the other: the hair of the first is knotted at the nape of the neck, and she wears a fillet, long chiton with *apoptygma*, and himation, the end of which hangs over her r. shoulder. The other's hair is waved and knotted at the back, and she is similarly attired; in r. hand she raises the folds of her drapery, and the l. is placed on her breast. The drapery of both is coloured blue, as is the background.

Ht. 9 in. Length 8 in. Towneley Coll. 382. Lower parts of both and arms of first wanting.

D 648. **Fragment of Relief. Upper part of girl,** to the hips, standing to r., with l. hand extended; r. arm wanting. Her hair is richly waved in parallel tresses round the head and looped up at the back, with curls falling on the shoulders; she wears a *sphendonè*, chiton of crinkly material, and himation over l. shoulder twisted up on r. side. On the r. is visible the handle of a sword.

Ht. 10 in. Towneley Coll. 399. Archaistic in style; fifth-century type of figure.

D 649. **Fragment of Relief. Bust of woman** to l., with extended r. arm (?); hair in large thick curls all over the head, earrings, and chiton. The hair is coloured purple, and there are remains of white slip on the face and drapery.

Ht. 7 in. Length 5¾ in. Towneley Coll. 395.

D 650. **Fragment of Relief. Upper part of girl** to r., with hair in a knot at the nape of the neck, wearing sleeved chiton and himation over l. shoulder, passing obliquely under r. arm.

Ht. 6 in. Towneley Coll. 410.

D 651. **Fragment of Relief. Upper part of youth (Endymion ?)** in very high relief. He is fallen on l. side with r. hand behind his head, eyes closed, and lips parted as if asleep ; his hair is curly round the face and falls on the shoulders, and he wears a fillet ; over his legs is drapery.

Ht. 15 in. Towneley Coll. 428. Birch, *Ancient Pottery*², p. 492. Left arm and legs wanting.

D 652. **Fragment of Relief. Bust of Theseus (?)**, looking down, with short curly hair and chlamys over l. shoulder.

Ht. 4¼ in. Towneley Coll. 364. Hole for attachment.

D 653. **Fragment of Relief** as last ; r. arm extended (hand wanting) ; part of a sword visible (?).

Ht. 5⅞ in. Towneley Coll. 375. Above the design, part of a lotos-pattern.

D 654. **Relief,** representing the **laureate head** of a young man to l. ; his hair is curly, and the wreath is tied at the nape of the neck, with ends of ribbon hanging down. Probably a portrait of a member of the Claudian house.

Ht. 10¼ in.

D 655. **Fragment of Relief.** Unintelligible subject : On the l. is a beardless man to the front, turning to r., with arms folded on waist. On the r. is a figure to the front, moving to r., with sword in r. hand, wearing short chiton ; in front of this figure is the fore-part of a lioness to l., rushing on the first figure, behind whom is visible part of a figure to front with r. hand on the shoulder of the first and l. raised to the second, wearing chiton with *apoptygma*.

Fig. 77 = D 655.

Ht. 4⅜ in. Length 5½ in.

D 656. **Relief. Lion and bull** running in opposite directions, the bull to l., the lion to r. with face to front ; between them, and covering their hind feet, is an acanthus-plant.

Length 19⅞ in. Ht. 7½ in. Towneley Coll. 326. T. Combe, *Brit. Mus. Terracottas*, pl. 26, No. 49 ; Ellis, *Townley Gallery*, i. p. 131 ; Lajard, *Recherches*, pl. 13, fig. 1. Repaired and restored. A drawing in the Departmental Library.

D 657. **Relief. Panther and vase :** In the middle is a panther springing to l., with open mouth ; in the background, a *thyrsos* with pine-cone at each end and sashes tied round it ; above is the letter A. On the l. is a *crater* on a high foot, with ribbed body and high curved handles ending below in ivy-leaves, detached

from the vase. On the extreme r. is a plain column, beyond which is a plant with pairs of volutes projecting from the stem.

Ht. 20¾ in. Length 11¾ in. Towneley Coll. 318. T. Combe, *Brit. Mus. Terracottas*, pl. 20, No. 37; Ellis, *Townley Gallery*, i. p. 121; *C.I.L.* xv. 2539. Rough work; injured and restored. Cf. Panofka, *Terracotten des k. Mus. zu Berlin*, pl. 48. A drawing in the Departmental Library.

D 658. **Comic Mask,** from a relief. Wrinkled forehead and shaggy eyebrows; flat nose and shallow mouth; ὄγκος rising straight up from forehead, with a twisted curl falling each side; pupils of eyes incised.

Ht. 3⅞ in. Towneley Coll. Background nearly all wanting. Concave rim all round.

D 659. **Fragment of Relief,** as the last. Comic mask within a flat arched frame, with formal curls down each side of the face.

Ht. 5½ in. Both sides broken away; remains of arcading on left.

D 660. **Fragment of Relief.** Comic mask within an arched frame, as the last.

Ht. 5 in. Pierced with a hole for suspension.

III. ARCHITECTURAL OBJECTS (D 661–776).

I. ANTEFIXAL ORNAMENTS, ETC., FROM TARENTUM AND OTHER SITES (D 661–710).

D 661. **Panel with Relief.** Two Sphinxes in high relief, seated back to back, each with the further fore-paw raised. They have thick wavy hair knotted up

Fig. 78 = D 661.

on the crown; wings recurved; the ends of their tails form volutes from which springs a large acanthus-plant. On the l. is half of a palmette; above is a

moulding with inverted wave-pattern painted white; below are remains of a bead-moulding. The bodies of the Sphinxes and the decorative patterns (including the lower moulding) are covered with a white slip; the hair of the Sphinxes is left in the red of the clay.

Length 11⅛ in. Ht. 8⅛ in. From Capua. Presented by Sig. A. Casteilani, 1877. Sides and lower edge injured; near fore-leg of Sphinx on right lost. Back flat, with hole for attachment. Fourth century B.C.

D 662. **Antefix** of semi-elliptical form, with relief of **head of youthful Heracles,** wearing the lion's skin; he looks slightly to his l. The lion's mask is visible over the forehead, and the hair is arranged in richly-curling locks all round; on either side the skin from the chin of the lion is visible.

Ht. 7 in. Tarentum, 1884. Cf. *Journ. Hell. Stud.* iv. p. 118, pl. 32, fig. 2. Top of antefix and projection at back broken off; nose of Heracles injured; back repaired.

D 663. **Antefix,** as the last, but on a smaller scale, and inferior work; Heracles looks down to his r.; pupils of eyes indicated.

Ht. 6¾ in. Tarentum, 1884. Complete: somewhat indistinct; part of projection at back remaining.

D 664. **Antefix** of semi-elliptical form, with **head of Omphalè** (?) in relief to the front. Her hair is parted and falls in waves down each side; she wears a *sphendonè*, and Phrygian cap with flap falling on either side and peak to the front. The pupils of the eyes are incised.

Ht. 7¼ in. Tarentum, 1884. Projection at back wanting.

D 665. **Antefix,** shape as last, with relief of **head of Io.** She has cow's horns, between which the hair falls in curls; it is wavy over the temples and falls in parallel tresses behind. The pupils of the eyes are incised; in the ears are pendant carrings.

Ht. 6⅛ in. Tarentum, 1884. Tips of horns broken; projection at back injured; traces of white slip.

D 666. **Antefix** of semi-elliptical form, with relief of female head to the front. The hair is wavy and somewhat wild; it is confined on the top of the head with a fillet, above which it flows out all round; the ends of the fillet float each side and stray locks of hair fall on the shoulders. In the ears are earrings in the form of rosettes, and on the breast the edge of a chiton is visible. The pupils of the eyes are incised.

Ht. 7½ in. Tarentum, 1884. Nose injured; projection at back broken away.

D 667. **Antefix** (shape as before) with relief of a female head looking to her l.; her hair is parted in thick wavy curls, and in the ears are pendant earrings.

Ht. 5¾ in. Tarentum, 1884. Nose broken; all below chin and right cheek wanting; part of projection remains.

D 668. **Circular Antefix,** with relief of head of Medusa, archaistic; the hair parted and crimped in parallel lines over the forehead, surrounded by serpents rearing their heads.

Diam. 6½ in. Capua, 1891. Projection at back broken off.

D 669. **Circular Antefix** with relief of head of Medusa, as the last. Hair parted and symmetrically waved, and looped over the ears; surrounded by serpents rearing their heads.

Diam. 6½ in. From Tarentum. Presented by J. R. Anderson, Esq., 1884. Broken away in one part of rim; also projection at back; traces of white slip. Cf. the preceding example.

D 670. **Antefix,** fragmentary, with relief of head of Medusa. Lips parted and features sharply cut; hair parted and waved in thick locks on either side.

Ht. 7¼ in. Tarentum, 1884. Background of relief wanting; back flat. Large style.

D 671. **Antefix,** with relief of head of Medusa. Hair thick and wavy, the ends coiling in serpentine fashion; beautiful type of face.

Ht. 5¼ in. Tarentum, 1884. Broken away above head and below chin; part of projection at back remaining.

D 672. **Antefix,** of similar type, but probably originally of semi-circular form, with relief of head of Medusa. Hair thick and serpentine, the locks suggesting by the method of treatment erect serpents on the top of the head; at the sides of the head are smooth wavy locks intertwined with actual serpents; the mouth is open.

Ht. 8¼ in. Tarentum, 1884. Face worn; much broken away all round. Back flat. Slightly archaistic.

D 673. **Antefix** (fragmentary; has been semi-circular), with head of Medusa in relief. The lips are parted; the hair is in the form of serpents, erect on the top of the head, some of the locks ending in tails, others in heads.

Ht. 8½ in. From Tarentum. Presented by J. Reddie Anderson, Esq., 1884. *Journ. Hell. Stud.* iv. pl. 32, fig. 3, p. 117. Sides of face broken away. Back flat. Large style. Colours gone; traces of white slip.

D 674. **Antefix** (shape as D 664), with **head of youthful Pan** in relief to the front. He has shaggy hair, long horns, and pointed goat's ears; the eyebrows are curved and the pupils of the eyes indicated.

Ht. 6¾ in. From Tarentum. Presented by J. Reddie Anderson, Esq., 1884. *Journ. Hell. Stud.* iv. pl. 32, fig. 1, p. 118. Lower part of antefix and most of projection wanting.

D 675. **Antefix,** with **horned head of Dionysos** in relief to the front. He has a straight thick beard and the hair is shaggy between the horns and thick each side. The hair is coloured dark red, and on the face are patches of light red; the eyes are painted white.

Ht. 7½ in. From Tarentum. Presented by J. Reddie Anderson, Esq., 1884. *Journ. Hell. Stud.* iv. pl. 32, fig. 4, p. 119. Horns broken off and nose injured; projection at back wanting.

D 676. **Antefix** with **horned head of Dionysos** in relief to the front. He has the horns of a bull, the hair between them shaggy and falling thick each side; thick beard falling in straight locks.

Ht. 8 in. Tarentum, 1890. Nose injured; projection at back wanting.

D 677. **Antefix**, semi-elliptical, with female bust and r. arm in high relief. The head, which is turned slightly to its r., is veiled; the veil conceals the hair and falls on the l. shoulder, the end held up in the r. hand. She wears large earrings, necklace of beads, and spiral bracelet on r. wrist, and chiton fastened on the shoulders. The eyelids, lips, and earrings are coloured red, the drapery yellow.

Ht. 7⅝ in. From Bari. Bequeathed by Sir W. Temple, 1856. Back hollowed out; very thin.

D 678. **Antefix**, semi-elliptical, with female head and r. hand in relief. The hair is parted and drawn up in neat parallel tresses to the top where it is tied in a bow; the back of the head is veiled, and in the ears are pendant earrings; the r. hand holds up a fan shaped like a leaf, and on the wrist is a bracelet. The eyes, lips, and drapery are coloured red, as is the hair except the bow which is yellow or gilt; round the head is a wide rim with raised edge coloured yellow.

Ht. 7¼ in. From Nola. Bequeathed by Sir W. Temple, 1856. Back hollowed out; very thin.

D 679. **Antefix** as the last, semi-elliptical, with female head in relief, surrounded by a wide rim. The hair is parted and falls in parallel tresses; in the ears are pendant earrings, and drapery covers the head and falls in folds each side; the edge of a chiton is visible. The hair, eyes, lips, earrings and chiton are coloured purple, the drapery and the edge of the rim yellow.

Ht. 8⅛ in. Probably from Nola. Blacas Coll., 1867. Back hollowed out; very thin. Good style.

D 680. **Antefix** as the last; edge of drapery held up with r. hand, which is indicated. The hair, eyes, lips and earrings are coloured red, the drapery yellow; on the inside of the drapery are vertical bands of hatched lines in yellow to indicate the folds.

Ht. 8 in. Probably from Nola. Blacas Coll., 1867. Back hollowed out; very thin. In the rim two holes for suspension.

D 681. **Part of Antefix**, with mask of Medusa in counter-sunk relief within a grooved band. The type is archaistic, the hair parted and carefully crimped; round it is a fillet with rosettes at intervals, and from behind the ears project two serpents, stippled all over, knotted under the chin. The tongue and upper eye-teeth protrude, and the eyes are carefully incised; above is a cornucopiae full of bunches of grapes, and on the l. part of a palmette in low relief.

Ht. 13 in. Christy Coll., 1865. Part of edge broken away. Above, two holes for attachment.

D 682. **Antefix** with mask of Medusa, archaistic and somewhat grotesque; flat nose and broad grinning mouth which is merely a slit; hair parted in thick waves with serpents intertwined in it and coiled in front of the ears; eyebrows and lashes feathered; pupils of eyes incised.

Ht. 6¾ in. Edge broken away. Back flat.

D 683. **Antefix** with mask of Medusa of late type; wild dishevelled hair with pair of serpents tied over the forehead; wings in hair; eyelids indicated in the archaic manner.

Ht. 6¾ in. From Capua. Bequeathed by Sir W. Temple, 1856. Right side and all below chin wanting; back broken away. Red clay; rough work.

D 684. **Antefix** with mask of Medusa of peculiar type; hair in the form of serpents all round the face, and large wings above; thick ridged eyebrows; eyes and nostrils pierced.

Ht. 7⅜ in. From Canosa. Bequeathed by Sir W. Temple, 1856. Much injured and corroded; parts wanting. Remains of a coating of stucco.

D 685. **Antefix** with mask of Medusa of ordinary late type; serpentine locks round the face, and a pair of serpents tied under the chin; wings above the forehead.

Ht. 7⅝ in. From Canosa. Bequeathed by Sir W. Temple, 1856. In bad condition, scraped and corroded; remains of projection behind, and of stucco coating.

D 686. **Antefix** as the last; eyes pierced.

Ht. 7⅛ in. From Canosa. Bequeathed by Sir W. Temple, 1856. Indistinct; edges broken. Remains of coating of stucco.

D 687. **Antefix.** Female head in lion's-skin cap (like Heracles'), the upper jaw shewing over the forehead; hair falling in curls each side, and small recurved wings over the temples.

Ht. 7½ in. From Capua. Bequeathed by Sir W. Temple, 1856. Left side injured; projection at back broken away. Coarse clay. Cf. D 664.

D 688. **Antefix** as the last, but in much better condition.

Ht. 7¾ in. 1849. Nose restored; projection at back broken away. Red clay; remains of white slip.

D 689. **Antefix.** Head of Satyr, within an ornamental frame, bald, with beard arranged in separate locks, curling at the ends; *ampyx* over forehead with loop each side, and bunches of grapes (?) over the ears. Remains of red colour throughout.

Ht. 7¼ in. Campanari, 1839. From Etruria (?). Remains of projection at back; much worn.

D 690. **Antefixal Ornament,** with scolloped rim, round which is a groove. On it is a design in low relief of **Victory** standing to l. with body and face turned to the front, carrying over l. shoulder a trophy, which the r. is raised to support. Her hair is parted and waved, and she wears long girt chiton and *apoptygma;* her wings are spread, and the feathers carefully indicated. The trophy consists of a helmet, cuirass with double row of flaps below, two Gaulish (?) shields, and two spears, fixed on a pole, the shields one on either side of it. The figure stands on a globe, from which projects on either side a Capricorn, the symbol of Augustus;[1] below is a plinth.

Fig. 79 = D 690.

Ht. 9⅛ in. Towneley Coll. 410. Drawing in Departmental Library. Cf. Campana, *Ant. opere in plastica*, pl. 86, fig. B. Part of projection remaining at back.

D 691. **Fragment of Relief,** from antefix as the last. Lower part of **Victory** moving to l., with body turned to the front, her feet placed on a globe, from either side of which springs a Capricorn; she wears long chiton with *apoptygma*, her drapery floating behind her.

Ht. 5 in. Length 4¾ in. Towneley Coll. 377.

D 692. **Antefix, with head of Io.** Hair parted and waved; over the forehead, indications of cow's hide (?), behind which the hair is arranged in neat parallel waves; wears pendant earrings and necklace of pendants.

Ht. 7¼ in. Towneley Coll. A drawing in the Departmental Library. Horns and right earring broken away, also projection at back; edges injured.

D 693. **Fragment of Antefix.** Mask of Medusa (late type), with wavy locks round the forehead; drapery indicated below; on the r., part of some animal. Traces of yellow colour on the hair.

Ht. 7¾ in. Towneley Coll. 403.

D 694. **Antefixal Ornament** in the form of a palmette, the ends of the leaves curled round in volutes; the lines of the leaves are deeply incised, except the central one which is flat and spatula-shaped. At the base are two acanthus-leaves which rest on two goats' heads confronted, in low relief; below is a plinth.

Ht. 7⅛ in. Towneley Coll. 404. Edges broken; projection at back wanting.

[1] The design represents a trophy from the battle of Actium (cf. Virg. *Aen.* viii. 681).

D 695. **Antefixal Ornament** in the form of a palmette, the leaves curled round at the ends, plainer than the last ; below are tendrils enclosing a head of Medusa, of archaistic type, with hair crimped over the forehead. On either side are a double spiral and tendril, similar to those under the handles of South Italian vases ; below is a moulding.

Ht. 9¼ in. Towneley Coll. 409. Top injured ; part of projection at back remaining.

D 696. **Antefixal Ornament,** with acanthus-plant and palmette in low relief, the rim scolloped, as D 690, the leaves deeply grooved and ending in volutes (as D 694) ; they spring from a female head in the centre, which wears a high cap, under which the hair is parted and falls on either side ; round the neck is a necklace. On either side of the head is an acanthus-leaf ; below is part of a frieze, on which is visible the hinder part of a dolphin to r. (the rest lost).

Ht. 10¼ in. Towneley Coll. 427. A drawing in the Departmental Library. Part of projection at back remaining.

D 697. **Antefixal Ornament. Head of Zeus Ammon,** with curly hair and beard, and ram's horns and ears ; fierce expression ; from it springs an acanthus-plant, and below is a plain fillet. The horns are coloured red.

Ht. 6 in. Blacas Coll., 1867. Top part broken away, and lower edge broken ; nose worn. Flat at back.

D 698. **Antefixal Ornament** in the form of a palmette in low relief, with scolloped edge ; below the palmette are acanthus-leaves and volutes.

Ht. 9⅝ in. Blacas Coll., 1867. Repaired ; part of projection at back remaining.

D 699. **Antefixal Ornament,** with acanthus-plant springing from a grotesque head (youthful Satyr ?) in the centre ; below, a bead-and-reel moulding and a plain fillet.

Ht. 7 in. From Pompeii. Presented by Rev. G. J. Chester, 1864. Upper part broken away ; head indistinct ; projection at back wanting. Coarse red clay ; two holes for suspension.

D 700. **Antefixal Ornament** in the form of a large **comic mask,** with face in high relief ; wrinkled forehead, shaggy eyebrows, and flat nose ; pupils of eyes deeply cut, and mouth-piece scored with grooves. The face is surrounded with an ὄγκος like a frame, which overhangs the face and is scored with deep oblique grooves.

Ht. 6 in. Cumae, 1890. Back not worked, slightly hollowed out ; very thick.

D 701. **Part of Frieze,** with concave surface, moulded above and below. Two masks of Medusa in relief, of archaistic type, with snub nose and thick lips, the hair carefully crimped, and circular earrings in the ears ; between them, pairs of tendrils spreading over the scene and ending above in an inverted palmette.

Ht. 4 in. Length 5¾ in. Towneley Coll. 415. Very delicate work.

D 702. **Part of Frieze,** similar, with one Medusa-mask and two palmettes.

Ht. 4 in. Length 6 in. Towneley Coll. 420. Very delicate work.

D 703. **Part of Frieze,** similar to last. Mask of Medusa, archaistic, within a circular frame, the hair elaborately crimped; below, two volutes, and on either side double volutes ending above in palmettes.

Ht. 3⅛ in. Length 7 in. Towneley Coll. 421. Hole for fixing to background.

D 704. **Fragment of Moulding,** consisting of three members: (1) a plain *fascia*, on which is a maeander pattern in black and red; (2) a high member curved like a *kymation*, on which is an egg-and-dart moulding, the eggs edged with brown and striped vertically red, the darts green; (3) bead-and-reel moulding coloured yellow.

Ht. 7½ in. Tarentum, 1884.

D 705. **Fragment** as the last, the lowest member wanting.

Ht. 4½ in. Length 10½ in. Tarentum, 1884. Surface injured and worn.

D 706. **Comic Mask** forming spout. Face much wrinkled, with raised eyebrows, flat nose, and wide mouth forming the spout; eyes pierced through; hair rolled in a ridge over the forehead and brushed back each side; over the forehead an *ampyx* in festoon, tied in a knot over each temple, the ends falling each side.

Ht. 5⅞ in. From Capua. Bequeathed by Sir W. Temple, 1856. Von Rohden, *Terracotten von Pompeii*, p. 13, fig. 8 (cf. pl. 9, fig. 1 and p. 33), where the object is attributed to a Pompeian origin. Back of spout broken away; coarse clay.

D 707. **Antefix** forming spout, in the form of the fore-part of a lion, with fore-paws visible on either side of the orifice, wearing collar with pendent *bulla;* eyes and nostrils pierced, and ears erect.

Ht. 7 in. Towneley Coll. Birch, *Ancient Pottery*[2], p. 116, fig. 100. Back part broken away.

D 708. **Antefix** as the last, but smaller, and coarser work; collar with three *bullae* and pendant.

Ht. 6¼ in. Hamilton Coll.

D 709. **Head of Lion,** forming spout, with open jaws and erect spiky mane radiating round the head, in three layers; the tongue protrudes.

Ht. 5⅝ in. Back flat, not worked. Conventional, but carefully executed.

D 710. **Bracket or Pedestal,** the lower part of which is in the form of an Ionic capital seen from the side, with a double torus-moulding round it. With claws resting on this is the fore-part of a Sphinx to the front in high relief, with upturned face, surrounded by thick curly hair; the wings are addorsed, as if supporting the top of the bracket, which is flat, with chamfered edge.

Ht. 7 in. From Capua. Castellani, 1873. Back and sides plain.

2. ARCHITECTURAL FRAGMENTS FROM CIVITA LAVINIA (D 711–776).

[Cf. B 605–620, and see Introduction, p. xvi.]

D 711. PANEL from hanging cornice of building, probably of about 300 B.C.; cf. a similar example from Falerii and the restoration given in *Notizie degli Scavi*, 1888, p. 431.[1] On the panel is a pattern of two double palmettes with volutes and berries, sloping towards the upper corners; above is a flat band between two fillets, on which is a maeander pattern in red and black. This is surmounted by a moulded tongue-pattern curving outwards at the top (as B 609, but on a smaller scale), the alternate tongues being coloured red; cf. the kymation-moulding of the Falerii building, but the frequent holes shew that this was not a kymation, but was attached to the wooden *antepagmenta* below. 25 × 25 in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1892. Restored; remains of red colouring throughout.

D 712. OPEN-WORK PANEL, from the upper part of a kymation-cornice, probably, like the last, from a building similar to that at Falerii (see restoration in *Notizie*, *loc. cit.*, for position). Below is a row of arches; above, a pattern of intertwining double scrolls supporting small palmettes. 16 × 13¼ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1892. Restored. Remains of red colouring.

D 713. HANGING PANEL of open-work. Above is a pattern of palmettes supported on double volutes, which rest on the top of three arches, between which are projecting brackets, fluted underneath; the brackets have conical tops with patterns in relief; the arches end below in volutes. 13 × 10¾ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B.

D 714. PANEL, as the last. 12⅝ × 10¾ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B.

D 715. HANGING CORNICE, with designs in low relief, consisting of three oval medallions. In the centre is a mask of a Maenad, with hair parted and waved, and circular earrings; at each side a mask of a bearded Satyr with curly hair. Between the medallions are palmettes resting on double volutes, from which spring a row of inverted palmettes, the edges of which form a scolloped lower border to the panel. In the spaces between the medallions and the upper palmettes are Gorgoneia (?) above and small palmettes below. Ht. 15 in. Length 2 ft. 4¾ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1892. Repaired and restored; indistinct. Holes for attachment; traces of red colour.

D 716. PART OF CORNICE, with overhanging moulding above, below which is a band of alternate pointed leaves and *phialae mesomphaloi*. Below remain the upper parts of two heads of Medusa with serpentine locks parted and twisted up on the top; between them is a pattern of leaves, volutes, and spiky flowers. The hair of Medusa is coloured red, as is the ground of the panel; there are five holes for attachment. 15¾ × 7½ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C B., 1892.

D 717. PART OF HANGING CORNICE as B 607. Above, guilloche pattern between two mouldings; below, a pattern in low relief of palmettes and lotos-flowers alternating, in two rows, the lower row of palmettes inverted; the bases are connected by double volutes. Remains of red on background; pierced with a hole for attachment. Ht. 14¾ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1892.

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[1] Cf. also Borrmann in *Handbuch d. Architektur*, i. pt. 4 (*Keramik in Baukunst*), p. 42.

D 718. PART OF HANGING CORNICE with pattern of inverted palmettes, between which are lotos-buds; the alternate palmettes spring from the calices of lotos-flowers. Below are pairs of double volutes, horizontally placed, forming heart-shaped patterns, with small hearts and diamonds in the interstices; the ground of the pattern is red. On the lotos-buds and calices are remains of purple. 12 × 6 in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B.

D 719. PART OF CORNICE. Above, kymation-moulding, fluted; below, palmette in countersunk relief within a flat ring; on the r., part of a floral pattern in high relief and a hole for attachment. Remains of white slip above. Ht. 10¼ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1895.

D 720. FRAGMENT OF HANGING CORNICE, with foliage-patterns, tendrils, fruit, and flowers, in low relief; remains of white slip. 6¾ × 5 in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1895.

D 721. FRAGMENT OF HANGING CORNICE, with part of palmette and volute in low relief, surrounded by a double ring with groove between; on the r. of this is a hole for suspension and part of a panel in low relief. 8⅜ × 5¼ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1895.

D 722. FRAGMENT OF HANGING CORNICE. Above is a kymation-moulding (fragmentary), with purple and black vertical stripes on a cream slip; then a band of maeander, also on a cream slip, between mouldings on which are diagonal red bands. The maeander is coloured purple above and black below; below it is a palmette between lotos-flowers in low relief on a black ground, the flowers picked out with purple. 8¼ × 6 in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B.

D 723. FRAGMENT OF HANGING CORNICE with lotos-flower and palmettes in low relief; fourth-century or later type. On the palmettes are traces of black; a hole is pierced through the middle. 5 × 4½ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B.

D 724. FRAGMENT as last. Above, palmette in low relief, with tendril terminating in a straight stem with double volute and three fruit; below, traces of lotos-flowers in relief. Remains of red colour and of white slip; a hole pierced through. 5½ × 5½ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B.

D 725. ANTEFIX with design in high relief of youth and woman, both nude, and turned to the front. Both figures move to l., the woman reluctantly, the man dragging her along; with her l. she tries to detach his grasp from her wrist. The group may represent the rape of Persephone or Oreithyia. The man is coloured red, the woman yellow; below is a plinth, on which is a red stripe. Ht. 14 in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B, 1892. Nearly complete; end of projection broken; heads of figures broken off; repaired in parts.

D 726. ANTEFIX, with relief of head of Medusa of transitional type: flat nose and staring eyes, protruding tongue, and thick wild hair brushed back from the face; the pupils of the eyes are hollowed out. On the top is an acanthus-plant, and on either side tendrils. The lines throughout have been touched up with a tool after moulding. Ht. 6¾ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1892. Top part broken away, and projection at back wanting.

D 727. ANTEFIX. Female head in relief, with hair parted into thick waves each side; below and round the face are tendrils. Remains of red colouring throughout. Ht. $6\frac{1}{2}$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1892. Top and sides broken away, also part of projection at back, which is continued below the lower moulding of the front; lower part of face obliterated.

D 728. PART OF PANEL, with Amazon fallen to r. in high relief, wrapped in a garment reaching to the thighs; on her back is visible the foot of her victorious adversary; beneath is seen part of her shield, which has a broad rim. The whole is coloured red except the rim of the shield, which is white; below is a plinth. Ht 6 in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1892. Much injured; head of Amazon obliterated.

D 729. ANTEFIXAL ORNAMENT, with mask of Dionysos or bearded Satyr wearing large ivy-wreath forming a sort of canopy over the head, and *ampyx* over the forehead; on either side of the face are clusters of ivy-berries, with a large rosette below. The mouth is open; the beard falls in straggling locks. Remains of red colour throughout. Ht. $9\frac{1}{4}$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1892. Lower part and back restored.

D 730. FRAGMENT OF ANTEFIXAL ORNAMENT, as the last, but only the upper part of the face and the wreath remain, the rest being restored from the previous example. Ht. (of antique part) $4\frac{1}{2}$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Traces of black but no red colour.

D 731. PART OF ANTEFIX, with relief of Artemis as *πότνια θηρῶν* to the front (cf. B 588). A long tress of hair falls on each shoulder, and she wears long girt chiton with *apoptygma*, and bracelets; there are remains of large wings at the sides, and in either hand she holds the fore-paw of a lion (only the heads and fore-paws remaining). Ht. $7\frac{3}{4}$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Head and legs of Artemis wanting; projection at back broken off. Discoloured by fire.

D 732. PART OF ANTEFIX, as the last. Artemis wears long chiton with stole (cf. A 63 ff.) and shoes; the lower part of the lion at her l. side remains. The design is covered with a white slip; below is a plinth. Ht. $5\frac{3}{4}$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Projection broken off.

D 733. PART OF ANTEFIX, as the two last, with lower part of Artemis wearing long chiton and shoes, and at her l. side a lion springing up. Ht. $5\frac{5}{8}$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Head of lion wanting; traces of projection at back; surface scraped.

D 734. PART OF LARGE ANTEFIX as B 615. Satyr and Nymph moving to l., the Nymph in advance but more in the background; his r. arm is placed round her waist. She wears a long girt chiton on which are remains of red colour. Ht. $9\frac{1}{8}$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Both figures broken off from waist upwards; projection at back nearly complete.

D 735. PART OF ANTEFIX. Satyr seizing Nymph, in high relief: He stoops forward, placing l. arm round her breast; she wears long chiton with *apoptygma*. Ht. $6\frac{7}{8}$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Head of Satyr and legs from knees wanting; of the Nymph only part of the body remains.

D 736. PART OF ANTEFIX, as the last. Of the Satyr the l. arm and part of body remain; of the Nymph, the upper part of the body; he places r. hand round her neck and l. hand on her r. breast; her r. arm is raised (?). Traces of red colour. Width 7 in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893.

D 737. PART OF ANTEFIX, as the last; of both figures only the lower part of the body and part of the thighs remain. Ht. 4 in. Width 6¾ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Traces of projection at back; on the front, traces of yellow colour on a white slip.

D 738. PART OF ANTEFIX as last. Of the Nymph the upper part of the body remains; of the Satyr, only the l. arm and hand grasping her r. breast; remains of dark red colour. Ht. 3¼ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893.

D 739. PART OF LARGE ANTEFIX. Lower part of woman with r. leg bent, wearing long chiton; at her l. side is a knotted staff. The chiton is painted yellow (faded from red?), with broad purple border. Ht. 9¾ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893.

D 740. LOWER PART OF ANTEFIX, with projecting moulding along the base; on the l. side is part of a woman's leg in high relief, the foot pointing outwards; the rest of the surface is plain, with remains of colour. 4¼ × 8½ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Repaired.

D 741. PART OF ANTEFIX. Lower part of draped woman moving rapidly to r., in high relief; she wears a long chiton with purple border. Ht. 6½ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Part of projection remaining.

D 742. PART OF ANTEFIX OR PANEL. Upper part of body and l. arm of woman to the front, holding a pomegranate in l. hand on r. breast; wears long chiton with *apoptygma*. Remains of red colour. Ht. 4¼ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893.

D 743. PART OF PANEL with relief of Victory sacrificing a bull, as D 570; Victory kneels to r.; her hair falls in curls on her shoulders, and drapery is visible behind her arm and falling over l. shoulder; her wings are large, and the feathers carefully indicated. Ht. 5¾ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Back flat. Head, left arm, right hand, and all below waist of Victory wanting.

D 744. PART OF PANEL. Heads of two horses to r. and part of man at their head, with short girt chiton and sword at side; only the torso of the figure remains. Ht. 4¼ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Back flat.

D 745. PART OF SIMILAR PANEL. Torso of woman, richly draped in long chiton and himation, holding up the edge of the latter with l. hand. The drapery is treated in the manner of the red figure vases of the 'strong' period (time of Hieron). Ht. 3⅜ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Back flat.

D 746. PART OF ANTEFIX. Part of a duplicate of D 734, giving parts of r. leg of both figures; remains of red colour. Ht. 4½ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Projection at back partly preserved.

D 747. PART OF ANTEFIX OR PANEL. Thigh of man in high relief; on either side, unintelligible objects. Ht. 3 in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Hollowed out at back, following outline of thigh.

D 748. PART OF ANTEFIX OR PANEL. Part of duplicate of D 734, with the lower part of body and l. thigh of Satyr, coloured red. Ht. 5½ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Surface worn.

D 749. PART OF ANTEFIX (?). Body and thighs of nude boy in very high relief, the r. thigh raised horizontally; has been coloured red. Ht. $7\frac{1}{2}$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893.

D 750. FRAGMENT OF ANTEFIX, with lower part of draped figure, coloured red. Ht. $4\frac{3}{4}$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893.

D 751. PART OF ANTEFIX with elaborate acanthus-plant; part of projection behind remains. Ht. $5\frac{1}{2}$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893.

D 752. PART OF ANTEFIX, as the last; no projection remaining; plinth below. Ht. $4\frac{7}{8}$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B. Back flat.

D 753. PART OF ANTEFIX, with palmette in high relief (late type, ends of leaves voluted); on the l., part of a large pine-cone. Ht. $5\frac{1}{4}$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Projection at back wanting.

D 754. PART OF PANEL OR ANTEFIX. Woman in relief to the front, wearing long chiton and himation over l. shoulder; her l. arm, broken off at the elbow, was raised. In front of her r. shoulder is the bent l. arm of a man, with part of a panther's skin hanging over the shoulder. Traces of red colour. Ht. $6\frac{1}{4}$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1895. Of the woman only the torso and left arm remain.

D 755. PART OF MURAL RELIEF (?), with Amazon fallen to l. in low relief, struggling with an adversary whose l. hand grasps her hair; with her l. hand she seizes his l. wrist, endeavouring to free herself, and her r. hand is extended towards him. She has wild disordered hair, and a chlamys floats from her shoulders; her adversary holds a shield with fluted edge, his wrist passing through a strap. Traces of dark red on background. Ht. $5\frac{3}{4}$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1895. Upper part of Amazon only remaining. Back of panel flat.

D 756. HEAD OF HERA (?). Hair parted and waved back each side, with single lock in front of each ear; wears *stephané* with row of raised ornaments, and necklace of pendants. Ht. $4\frac{1}{8}$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Head hollow; an imitation of the Etruscan bronze *balsamaria*, cf. *Cat. of Bronzes*, 756 ff. Hole in crown forming orifice, and others each side for attachment of chains. Careful work.

D 757. FRAGMENT OF FIGURE of Artemis as *πότνια θηρῶν* (cf. B 588 and D 731), consisting of the breast and upper part of the arms, and a long curl falling over each shoulder. Ht. $2\frac{3}{4}$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Rough work.

D 758. DRAPED MAN (?), wearing long chiton and himation twisted round lower limbs; the folds of drapery are indicated by shallow incisions. Ht. $9\frac{1}{2}$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Head, arms, and legs from knees wanting; traces of red colour. Back not worked, with hole high up; thick and coarse; hollow.

D 759. HEAD OF EROS (?). Hair thick and curly; covered with a reddish-yellow glaze. Ht. $2\frac{1}{2}$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Much worn and scraped; solid.

D 760. YOUTHFUL MALE HEAD. Hair in curls over forehead. Ht. $4\frac{1}{2}$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Back flat, mostly broken away; discoloured by fire.

D 761. YOUTHFUL HEAD, looking to his l.; hair curly over the forehead and at sides, with fillet. Scopaic type, with heavy eyebrows and keen expression. Ht. $2\frac{1}{2}$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Solid. Has been coloured red.

D 762. FEMALE HEAD. The hair is drawn up in parallel tresses and plaited round the head, the plaits fastened in a knot at the top. Ht. 5¼ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Nose worn; edges broken below; traces of red colour. Only the front half of the head is modelled, the back hollowed out like a mask.

D 763. FEMALE HEAD. Hair parted and waved. Ht. 3½ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Nose and right temple injured. Coarse red clay. Front of head only, as last, hollowed out at back.

D 764. FEMALE HEAD. Hair parted and crimped, with fillet; has been coloured dark red. Ht. 3⅛ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Top of head and back not worked; base filled in; large hole in top, with a small one on either side, probably for suspension.

D 765. FEMALE HEAD, with wavy curls of hair down the sides. Ht. 3 in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Indistinct; top and part of back wanting. Back smooth and unworked; hollow underneath.

D 766. LEFT HAND, folded over a right hand, with the two first fingers extended. Ht. 3 in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Back flat; solid.

D 767. HEAD OF SEILENOS, apparently from a panel in high relief. Features flat; coloured red, except the beard, which is black. Ht. 2⅜ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Somewhat worn; back flat.

D 768. HANDLE OF VASE, at each end of which is a mask of Seilenos in low relief, with flat features and long flowing beard. Length 6⅝ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893.

D 769. PART OF SLAB with boar or lion with curly mane rushing to r., in low relief; the background is coloured red. Ht. 4¾ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893.

D 770. PART OF ANTEFIX. Lower part of woman to front, from below the hips, with feet parallel, wearing long chiton. Perhaps an Artemis, as D 731–733. Ht. 6¾ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893.

D 771. PEDESTAL or model of altar, as B 616. On one side are two men in low relief, seated on rocks back to back, with legs crossed; each supports with one hand the elbow of the other arm, and with his extended inner hand draws forward a piece of drapery which appears to be twisted round his head. They are bearded and wear helmets (?), cuirasses with a row of flaps below the waist, and short chitons covering the knees; drapery is visible under them. Ht. 5⅞ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1892. One corner of top broken off; indistinct; hollow underneath. The sides of the pedestal are moulded. It should be noted that these two figures are merely duplicates of a single theme; the subject may possibly represent Agamemnon *capite obvoluto* or some other mythological type.

Fig. 80 = D 771.

D 772. PEDESTAL, as the last, with moulded cornice. On the front is a relief of Eros on a panther moving rapidly to l., his r. hand placed on its neck and l. hand extended ; a chlamys floats behind him. Ht. 3⅞ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Lower part broken away ; hollow.

D 773. MUZZLE OF LION, from a spout of a kymation-moulding. Eyes and nostrils very deeply cut ; whiskers and eyebrows and hair above nose indicated ; one large eye-tooth projects from the upper jaw. Ht. 5¼ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Top and back of head broken.

D 774. FRAGMENT OF LION'S HEAD as the last, consisting of nose and upper jaw, with whiskers ; nostrils merely indicated by holes ; two teeth projecting. Length 3⅛ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Solid.

D 775. TILE of elongated triangular shape, with raised edges ; the base broken away. Probably employed for filling in the side of a sloping roof. Length 5 ft. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Broken in two pieces.

D 776. PART OF BRAZIER (*πύραυνος*), with head of ox in relief, with erect horns and band over forehead ; panel only indicated at side of horns. Ht. 5⅛ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893. Back flat, with moulding below. Dark red clay ; rough work. Cf. C 892–893 ; also Conze in *Jahrbuch d. arch. Inst.* v. (1890), p. 131 ; but this does not exactly correspond to any one of his types. These objects are rare in Italy, though not infrequently found in Sicily.

IV. ETRUSCAN SARCOPHAGI (D 786–800).

D 786. **Sarcophagus of Seianti Thanunia,** with cover. On the cover is a thick mattress with a cushion at the head, on which Seianti reclines, resting l. elbow on the cushion ; she is represented as a middle-aged matron, life-size. In l. hand she holds out a mirror in an open case, painted green, with milled edge ; with r. she draws aside the himation which veils her head. Her hair is parted and waved over her ears, in front of which hang ringlets ; she wears pendant earrings painted purple and yellow to imitate amber set in gold, and a broad necklace of pendants. On her r. wrist is a twisted bracelet ending in serpents' heads, and on the upper arm a moulded armlet with milled edge ; on the l. hand are six rings, one on the thumb with oval bezel, one on the forefinger with small bezel, two on the fourth finger with square and round bezels respectively, and two on the little finger with small bezels. She wears a *sphendonè* with yellow edges, long girt chiton with purple edges, fastened with yellow brooches on the shoulders and yellow girdle tied in front, with a stripe of red and fringed ends hanging down ; her himation falls over her l. arm on the cushion and behind the r. arm on to her knees which are drawn up. Her right foot is visible, and the back is modelled. The nude parts are painted flesh-colour ; the hair, pupils of eyes, eyebrows, and bezels of finger-rings purple (in the latter instance to represent sard-stones) ; the cushion is purple, striped black and yellow, and the mattress is striped ; yellow where it occurs is intended to represent gold or gilding ; there are remains of white slip throughout.

On the front of the sarcophagus are two pilasters at the angles and two triglyphs with incised grooves, between which are large quatrefoils, all in relief; below is inscribed:—ΛƧΛИƧƎV†.ΛIИVИΛΘ · I†ИΛIƎƧ, *Seianti Thanunia Tlesnasa.* A mirror, *aryballos*, strigil, *pyxis*, and *situla* with egg-shaped body were found suspended from the walls of the tomb; these are all of very thin silver, for ornament rather than use, and are now placed on the sarcophagus.

Dimensions of sarcophagus, 6 ft. × 2 ft. 2 in. × 1 ft. 4½ in. Total height 4 ft. Chiusi, 1887. *Ant. Denkmaeler*, i. pl. 20; Martha, *L'Art Étrusque*, p. 351; *Köm. Mittheil.* i. (1886), p. 217; *Notizie degli Scavi*, 1886, p. 353; *Class. Review*, i. p. 118. Cf. *Mon. dell' Inst.* xi. pl. 1, and *Gazette Archéol.*, 1879, pl. 24. Injured in parts and repaired; the figure cast in two halves, the joint being below the hips. The date may be fixed at about B.C. 150, from its similarity to that published in the *Mon. dell' Inst.*, with which coins of that time were found.

D 787. **Sarcophagus,** with cover. On the cover is a recumbent figure of a youth looking up, with l. arm resting on a pillow and knees drawn up; in r. hand he holds a *phialè mesomphalos.* He has thick hair, curly in front and combed down from the crown all round, and wears a thick fillet, short loose chiton, and himation over l. shoulder and lower limbs. The figure has been covered with a white slip.

The sarcophagus is sculptured on three sides; on the front is a relief representing **Cadmos slaying the dragon** (?), with his attendants. The moment appears to be that when Cadmos arrives to find two of his attendants already overcome by the dragon (cf. Apollodorus, iii. 4, 1); the scene takes place on rocky ground. In the middle is the dragon, represented as a serpent with two heads, which holds the two attendants fast in its coils; they are nude boyish figures, and one is fallen forward, head downwards, with l. hand grasping a rock. The other on a higher level kneels on r. knee with face to the front, and struggles to free himself, grasping the coils with either hand, while the two heads rear up before his breast. On the r. Cadmos (?) advances with short sword held out in r. hand and the sheath in l., his r. knee raised and resting on a rock in front of him; he is beardless, and wears a fillet, and chlamys fastened with a brooch on r. shoulder. On the l. a warrior (or perhaps Cadmos) approaches, with face to front and l. foot advanced, thrusting at the dragon with large spear held in both hands; he is beardless, with curly hair, and wears a crested helmet, cuirass with large shoulder-plates and a row of flaps, and short chiton; behind him is a large circular shield. There are traces of a white slip, and the surface is scraped in parts.

On the right-hand end or head of the sarcophagus is a relief within an arched frame of a **Death-daemon** moving to r. and looking back, holding a hammer (?), the end of which is grasped by the r. hand of a nude boy crouching down. On the r. another nude boy squats with a hammer in l. hand resting on the ground; the Death-daemon has grotesque features and a pair of snakes knotted on his head and another pair at his middle.

At the other end or foot is a similar relief: A **Death-daemon** of milder type

to r. seizes a nude youth who crouches before him, supplicating with l. hand the demon is nude with wild hair, and brandishes a hammer in r. hand.

Dimensions, 18½ × 8 × 13 in. Total height, 2 ft. 2 in. From Chiusi. Castellani, 1873. Körte, *I rilievi dell' urne Etrusche*, ii. pl. 2, fig. 3, p. 8; Hübner in *Nord und Süd*, viii. (1879), p. 362; Robert, *Bild u. Lied*, p. 5, note 2. Figures generally indistinct and worn. The principal subject was formerly interpreted by Hübner as the death of the sons of Laocoön, and by Robert as the infant Heracles strangling the serpents; for the above interpretation, which is Körte's, cf. *Mon. dell' Inst.* vi. 29, fig. 2, and Roscher's *Lexikon*, ii. p. 861, *s.v.* Kadmos.

D 788. **Sarcophagus**, with cover. On the cover is a figure of an elderly woman lying wrapped in a himation which covers her head, looking up to her l.; her hair is parted and waved, and under her head are two pillows, the upper one red, the lower green. The figure has been covered with a white slip and is very coarsely executed.

On the front is a relief representing **the combat of Eteocles and Polyneikes:** Eteocles to r. has brought Polyneikes down on r. knee and bends forward to stab him in the neck with r. hand, seizing with l. the shield on the other's l. arm. Both wear crested helmet, cuirass, and short chiton; Polyneikes' helmet lies below Eteocles, whose shield is visible below his extended r. arm; the latter also wears a chlamys. At either end of the scene is a winged **Ker** moving away and looking back, extending the inner arm; they have small wings and wear short girt chitons with cross-bands fastened with brooches between the breasts, tucked up over the loins, and high boots with tops turned over; each carries a lighted torch in the outer hand. The scene is closed on either side by a fluted Ionic pilaster. The figures are coloured indigo throughout, the helmet of Eteocles and other details being in red.

Above is inscribed (in red letters) :—MƎVVƧƛ OV . IꟻHƚƎƚ · IO, *lar]thi tetnei lthaavles;* along the top are dentils painted black and an egg-and-dart moulding.

Dimensions, 17½ × 9½ × 10½ in. Total height 15 in. Hamilton Coll. *Mus. Marbles*, v. pl. 9, fig. 2; Ellis, *Townley Gallery*, ii. p. 253; Overbeck, *Her. Bildwerke*, p. 136, note 3; cf. *ibid.* pl. 5, fig. 12; Dempster, *Etr. Regal.* i. 53, 1; Körte, *I rilievi dell' urne Etrusche*, ii. pl. 19, fig. 1, p. 32 ff.; Fabretti, 2571. Surface and colours worn and injured by fire.

D 789. **Sarcophagus**, as the last. The woman on the cover has thick curly hair, and looks upwards; under her head are three pillows; remains of red colour. Polyneikes wears a chlamys; there are remains of white slip, and traces of red and pink colour here and there, but no indigo; the faces are quite obliterated. At either end of the scene is an Ionic fluted pilaster, and above is an egg-and-dart moulding, with remains of red and blue colour.

Dimensions, 17¾ × 7½ × 10⅞ in. Total height, 16 in. Acquired 1850.

D 790. **Sarcophagus** with cover, as the last but one, but in much better condition and more distinct. The woman on the cover, who is less elderly, reclines with l. elbow on a cushion, looking up to her l.; her r. knee is drawn up, and in r. hand she holds a fan (handle broken). Her hair is parted and waved, and knotted at the nape of the neck; she wears long girt chiton fastened with brooches on the

shoulders, himation over l. arm and lower limbs, and on the fourth finger of l. hand a ring with circular bezel. The whole is covered with a white slip.

Design on the front exactly as the last one; the figures are not coloured throughout, but their hair, crests of helmets, and the chlamys of Eteocles are red, the cuirasses, helmet of Eteocles, and wings of the two Keres blue; the whole has been covered with a white slip. Above is an inscription:

ΑΘΙΘΞΙΙΞ · ΗΛΥΘΞΛΛΗΛΘ, *thanalesuan . . . esisa.*

Dimensions, 17¼ × 8½ × 11 in. Total height 20 in. From Etruria. Bequeathed by Sir W. Temple, 1856.

D 791. **Sarcophagus,** exactly as the last but one, but on a smaller scale; no white slip or colours. The woman on the top has her hair waved and knotted at the back, the head not covered by the himation; under it are two pillows with a fringe of tassels at the end; there are traces of white slip on the figure.

Dimensions, 13½ × 7 × 9 in. Total height 13¼ in. Blacas Coll., 1867. Very indistinct.

D 792. **Sarcophagus,** with cover. On the cover is a figure of a woman reclining with l. elbow resting on two cushions, looking up to the front; her hair is parted and waved, and she wears long chiton and himation veiling her head and falling over the shoulders, twisted up round the waist and covering the lower limbs. Her r. knee is drawn up and l. knee bent; in r. hand she holds a stippled wreath on her knees and in l. the folds of her drapery.

On the front is a panel with relief representing a **combat:** On the r. is a youth rendered in back view dashing to l. and brandishing a long ploughshare in both hands against two adversaries, one of whom is fallen on l. knee to the front, while the other stands over him to protect him. The fallen one looks back and defends himself with his shield and a short sword; he wears a helmet, cuirass with two rows of flaps, and short chiton. His protector wields a sword and on his extended l. arm is a shield (?); he wears a crested helmet and chlamys flying behind, fastened with a brooch at the throat. On the extreme r. is a warrior to the front, moving away but looking back, with a shield on l. arm and r. raised as if to strike at the young warrior; he is beardless. and wears a short chiton.

Above is an incised inscription: ΑΙ4VFΑ4ΛΘ ΞΑΖ4Ͻ, *elsae splafuria.*

Dimensions, 13¾ × 6¾ × 8½ in. Total height 16¼ in. Towneley Coll. (?). *Museum Marbles*, v. pl. 6, fig. 1; Ellis, *Townley Gallery*, ii. p. 243. Indistinct and worn; faces obliterated. Cf. Dempster, *Etr. Regal.* i. 54, 1; Zoega, *Bassirilievi*, i. pl. 40. The subject has usually been interpreted as Echetlos fighting at the battle of Marathon (cf. Paus. i. 32, 5; *Ann. dell' Inst.* 1835, p. 104, 1837, pp. 256, 264), but according to Roscher, *Lexikon*, i. p. 1212, has reference to Etruscan mythology, probably a Death-daemon. See also Dennis, *Etruria*,[2] ii, p. 166.

D 793. **Sarcophagus** with cover. On the cover is a figure of an old woman asleep, lying on her back, with face upwards; she has thick hair and is wrapped in a himation; under her head are two pillows. The figure has been covered with a white slip, and there are traces of a red colour.

On the front, relief as the last; the youth wears a loin-cloth and a cap (?). The figures have been coloured indigo, their drapery red, the cuirasses red and yellow, and the shields have red centres and yellow rims.

Above is inscribed: ⋔A ИИ∃ϘΒ ΑИΟΙ ∃ϘΟΙ⋔, *lithre ithna phremnal.*

Dimensions $13\frac{1}{2} \times 7 \times 8\frac{1}{4}$ in. Total height $13\frac{1}{2}$ in. Hamilton Coll. *Mus. Marbles*, v. pl. 6, fig. 5; Ellis, *Townley Gallery*, ii. p. 241; Fabretti, 2569[3]. Figure on top coarsely modelled; on the relief, traces of white slip. Injured by fire.

D 794. **Sarcophagus** as the last. The woman's himation covers her head, which rests on three pillows; the whole has been coloured pink. The relief exactly resembles the last but one; there are traces of white slip and of red round the edge, and of an inscription, now unintelligible, and the whole is on a somewhat smaller scale.

Dimensions, $13 \times 7 \times 8\frac{3}{4}$ in. Total height, $13\frac{1}{2}$ in. From Etruria. Bequeathed by Sir W. Temple, 1856. Repaired; very indistinct and much worn. The top does not appear to belong to the sarcophagus.

D 795. **Sarcophagus,** with cover. On the cover is a figure of a young man (type as D 787) reclining, with l. elbow resting on two cushions (the upper one blue, the lower red), looking up to his l.; his knees are drawn up and in r. hand he holds a *phialè mesomphalos* (coloured yellow to indicate gilding) on his lap. He has short curly hair, in which is a wreath or twisted fillet, and wears a short loose chiton with broad dark red border and a vertical stripe of purple, and undergarment covering l. arm and reaching to the feet. His flesh is coloured brick-red, and the pupils of the eyes are black; the whole is covered with a white slip.

On the front is a relief representing a **combat of five warriors,** on an indigo-coloured background: In the middle is a **warrior** fallen on r. knee to the front, looking up, with a sword in r. hand and shield on l. arm; he has thick hair and wears a yellow chlamys with red border; his head is restored. His eyes are painted black, and his sword green; the shield is coloured yellow with a border of red, and the rim is indigo-coloured. Over him stands a **warrior** to l., supporting him with r. hand, holding out a large circular shield on l. arm to defend him; he has a short black beard and wears a red chlamys fastened with a purple brooch on the shoulder, cuirass, and short red chiton; head much corroded. His hair is coloured purple, the shield yellow inside with purple *ochanon* and green rim, the cuirass red, and white below, with green and red flaps; between his legs green drapery is visible, also the Corinthian helmet of the fallen warrior, coloured yellow, with red crest. He is attacked by a **beardless warrior** who brandishes a sword in r. hand and with l. seizes his shield, advancing on r. leg; he wears a purple chlamys fastened on the shoulder with a red brooch; his hair is coloured purple and his sword green, and below him is his shield, white with red and yellow markings. On the r. a **bearded warrior** to the front moves away, turning back to hack with his sword at the fallen one; the hilt only is visible over his l. shoulder, coloured green. His hair, beard, and eyes are coloured purple, and he wears a red chlamys, short chiton, and green cuirass

with red flaps ; on his l. arm is a yellow shield with green rim (seen from inside). On the l. a **beardless warrior** draws away backwards, with similar shield on l. arm ; he wears a purple chlamys with green border below, fastened with a red brooch on the shoulder, under which is his r. hand, drawing his sword. The nude parts of the warriors are covered with a white slip throughout. At either end of the scene is a fluted pilaster painted white, the flutings red, surmounted by a capital with two green acanthus-leaves ending in volutes, between which is a red disc ; above are a row of yellow dentils and an inscription painted in brown : ΘΑΣΝΕΘ : IVΛΑJИΑ : ΑИΑΟ, *Thana ancapui thelesa.*

Dimensions, 22¾ × 10¾ × 15¼ in. Total height, 2 ft. 5½ in. From Chiusi. Birch, *Ancient Pottery*², p. 444 ; Fabretti, *C.I. Ital.* 535 ; cf. Inghirami, *Mus. Etr. Chius.* pl. 73. Relief much corroded and in bad condition, but colours very vivid and well preserved.

D 796. **Sarcophagus,** with cover. On the cover is a figure of a woman reclining, with l. hand supporting her head and r. leg crossed over l. ; she looks up, and holds a *patera* (coloured yellow) in r. hand on her lap. She wears a wreath of leaves, long chiton with sleeves, and himation veiling her head and covering the lower limbs ; the eyes are rendered by pellets and the eyebrows are arched, both painted black. Below her l. arm are two pillows, the upper yellow, the lower black ; on the coverlet are black and yellow markings. The figure is very roughly modelled by hand, as is the lid, the edges of which have been pinched up with the finger while the clay was soft.

On the front is a relief representing a **parting-scene** : In the middle is an arched doorway, the door being panelled and having two lions' heads to the front, with rings in their mouths and a cross between them ; before the door stand a man (on l.) and a woman (on r.) clasping their r. hands, their bodies to the front and l. legs bent, the man looking at the woman ; each wears a himation over l. shoulder twisted up round the waist, and the woman wears a long chiton. On the l. is a winged **Death-deity** to the front, starting away ; he wears a lion's skin knotted on breast, and boots, and in his r. hand is a hammer resting on the ground. On the r. is a female **Death-deity** to the front, with a long sheathed sword in r. hand resting on the ground ; the r. fore-finger is placed on the l. arm which rests on the drawn-up knee ; the figure wears short chiton with cross-bands meeting in a brooch between the breasts. At each end of the scene is a Tuscan column coloured red. Above is incised the inscription : ЈΑИΙΤΣЗΙΟΛ·ΙИΑИƆ·ƎΤΙΤ·Ο↓, *L(ar)th Tite Clani athies tinal.*

Dimensions, 11¾ × 6 × 8⅛ in. Ht. with figure on top, 13 in. From Chiusi. Castellani, 1873. Corssen, *Sprache d. Etrusker*, i. p. 1008. Very indistinct ; much worn and corroded. The subject obviously has a sepulchral reference ; it further recalls the painted Etruscan vase with the subject of the parting of Admetos and Alcestis (Dennis, *Etruria*², ii., frontispiece), and it would be possible to identify the figures accordingly. If so, the figure on the left would stand for Heracles with his club.

D 797. **Sarcophagus,** with cover. On the cover is a figure of a woman asleep, lying with face upwards, wrapped in a himation all but the head ; her hair is thick over the forehead, and under her head is a pillow.

On the front is a relief with **parting-scene** as on the last: the door is panelled, and the lions' heads are lower down; both figures turn their faces to the front. At either end stands a **Death-deity** to the front, extending the inner arm and holding a hammer in the other hand by his side; they wear himatia round lower limbs.

Dimensions, $8\frac{3}{4} \times 5\frac{3}{4} \times 7\frac{1}{4}$ in.; total height, $10\frac{1}{2}$ in. Castellani, 1873. All very indistinct and much worn; has been covered with white slip.

D 798. **Sarcophagus**, with cover. On the cover is an elderly woman lying wrapped in a himation and looking up; she has wavy hair knotted at the back, and her head is coloured red; below her head are two pillows with red stripes; the whole is covered with a white slip.

On the front is a lion's mask in low relief, covered with a white slip, the hair yellow, the ears yellow with red centres; on either side a scroll-ornament, red with white edges, assuming the form of a *pelta*. The background is coloured dark blue throughout, and at either end is a fluted pilaster with acanthus-capital, picked out in red on a white ground, the leaves ending in red volutes (cf. D 795). Above is a row of dentils picked out in red on a white ground, and the inscription: ⋎M+AVI MMIAƎ⋎VA.

Dimensions of sarcophagus, $12\frac{1}{4} \times 5\frac{1}{2} \times 8\frac{1}{2}$ in. Total height, $12\frac{1}{2}$ in. From Capua. Presented by Sig. A. Castellani, 1877. Cover too large for sarcophagus; possibly does not belong.

D 799. **Sarcophagus**, with cover. On the cover is a reclining figure of a woman, leaning on l. elbow, with r. hand on lap, looking up to the front; her hair is curled over the forehead, and she wears long girt chiton with sleeves to the elbows and cross-bands over the breast, and himation veiling her head and covering the shoulders, l. arm, and lower limbs. The eyes and fingers are carefully rendered; the ears, which stand out, are placed too low down. Both feet are visible, the left bent under the other, and at the end of the couch the edges of the covering are seen.

On the front are two dolphins confronted, in quasi-relief, the outlines only being raised.

Length 6 ft. 8 in. Width 18 in. Ht. of figure 22 in.; of sarcophagus, 18 in. Total, 3 ft. 4 in. From Vulci. Campanari, 1838. Birch, *Ancient Pottery*[2], p. 444. Repaired; remains of white slip on figure.

D 800. **Sarcophagus**, as the last. On the top is a figure of a woman lying on her back, with r. hand behind her head and l. by her side, the r. leg crossed over the l. The hair is parted and waved, and she wears a thick wreath, long chiton, and himation over l. arm and round lower limbs, with straight shallow folds. The pupils of the eyes are indicated by pellets; the end of the coverlet is rendered by a row of diagonal crosses in panels, with dots between the arms, all between two raised bands.

On the front are two palm-branches, roughly incised.

Length 6 ft. 3 in. Width 22 in. Ht. (of sarcophagus) 17 in. From Vulci. Campanari, 1838. Birch, *Ancient Pottery*[2], p. 444.

E. MOULDS, STAMPS, AND MISCELLANEOUS OBJECTS.

1. MOULDS FOR TERRACOTTA FIGURES (E 1–92).

[NOTE.—The descriptions in all cases apply to casts.]

E 1. EROS lying asleep on l. side with knees drawn up and arms folded under head; small wings, and drapery under him. Length 4 in. Tarentum, 1888. Head wanting all but chin. Cf. D 273.

E 2. HEAD OF DIONYSOS, youthful, as D 474. He wears a low *ampyx*, and wreath, above which has been a lotos-flower, with flaps falling down each side of the face. Ht. $3\frac{3}{4}$ in. Tarentum, 1888.

E 3. FRAGMENT OF MOULD. Part of body and r. hand of **Kybelè** (?), the hand holding some object; she wears long chiton with *apoptygma*. At her r. side the upper part of a lioness is visible. Ht. $5\frac{1}{4}$ in. Tarentum, 1888. On the back is inscribed M . . .

Fig. 81*a* = E 4.

Fig. 81*b* = E 4.

E 4. YOUTH CARRYING RAM (Κριοφόρος), upper part of, to waist. He carries the ram over his shoulders, holding its feet in l. hand, the r. arm falling by his side; hair curly over the ears; he wears a high conical cap, chlamys or himation leaving r. arm bare and hanging in a fold over the l., and short chiton. Ht. $4\frac{1}{8}$ in. Tarentum, 1888.

E 5. BOY AT FOUNTAIN. He stands with l. leg advanced and body inclined over to his l.; r. hand on hip, and l. on top of fountain, holding an apple; he looks down, and has curly hair, with a plait along the top like Eros, and over his l. arm is drapery, which also covers the top of a square column at his side, the ends of the drapery being visible under his r. arm. On the front of the column is a lion's head spout, and below in front of it is a square basin. At the back is inscribed ⊢H. Ht. $4\frac{3}{4}$ in. Tarentum, 1887.

E 6. BOY squatting with r. hand on r. knee, which is drawn up, and l. hand on ground; he is nude, with grinning features and hair in a top-knot over the forehead and a bunch each side of the face. Ht. $4\frac{1}{8}$ in. Tarentum, 1887.

E 7. BOY (type of Eros) leaning against a square column, on which his l. arm rests: in r. hand he holds a bunch of grapes by his side; he has thick curly hair, and over his l. arm is drapery. Ht. 3 in. Tarentum, 1887.

E 8. UPPER PART OF BOY, to the hips. He holds an octochord *kithara* in l. hand, the strings of which are indicated in relief; he has richly-curling hair, and wears a crown of ivy leaves and drapery round his r. arm, which hangs by his side. Ht. $4\frac{5}{8}$ in. Tarentum, 1887. Cf. C 20.

E 9. MALE HEAD inclined to its r., beardless, with streaming hair and an expression of pain. Ht. $2\frac{3}{4}$ in. Tarentum, 1888. Pergamene or Rhodian type, of the second century B.C.

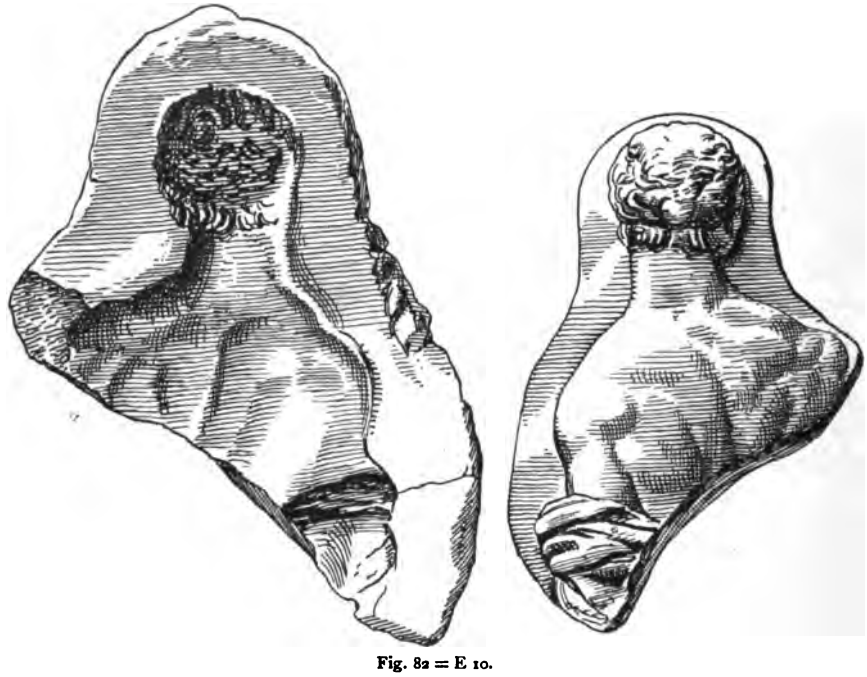

Fig. 82 = E 10.

E 10. MOULD FOR BACK OF RECLINING FIGURE OF YOUTH (as D 467, etc.). Curly hair with fillet; neck and shoulders visible, with muscles indicated; drapery wrapped round l. arm. Ht. $4\frac{1}{2}$ in. Tarentum, 1888.

E 11. MALE HEAD, beardless, with thick closely-curling hair. Ht. $1\frac{3}{4}$ in. Tarentum, 1888. In the style of the third century B.C., like the head of Helios on Rhodian coins.

E 12. ACTOR (?) moving to r., looking up to l.; he is bald and beardless, and is wrapped in a himation, the edge of which he holds up with l. hand, the r. slung in a fold. Ht. $4\frac{1}{2}$ in. Tarentum, 1887.

E 13. TRAGIC MASK (female). Mouth open; hair parted, and richly waved. Ht. $3\frac{1}{2}$ in. Tarentum, 1887. Left side broken.

E 14. TRAGIC MASK. Eyebrows raised; sharp nose and open mouth; ὄγκος over forehead. Ht. $2\frac{1}{8}$ in. Tarentum, 1888.

E 15. WOMAN with l. foot advanced. Her hair is arranged in neat parallel curls vertically over the forehead, with a long twisted tress over each shoulder; she wears a long under-chiton of crinkly material, and upper chiton gathered in a κόλπος at the waist, which she draws aside with l. hand, and which leaves l. shoulder free. Ht. 9¾ in. Tarentum, 1887. Murray, *Handbook of Gk. Archaeology*, p. 318; Huish, *Gk. Terracotta Statuettes*, pl. 75; Smith, *Dict. Antiqs.*[2] i. p. 704. Hands wanting. Archaistic in style, the drapery being elaborately treated, with neat formal folds; it recalls that of the archaic female figures from the Acropolis of Athens.

E 16. TORSO OF WOMAN wrapped in a himation, the ends of which are gathered up in the l. hand at the waist. Ht. 5¾ in. Tarentum, 1887. Head, legs, and right fore-arm wanting; the head has been made separately. For the style cf. A 353, 376, 393 from Cyprus, and C 508, 508 B from Halicarnassos. On the back is inscribed ΑΡΙΣ[τωνος, cf. E 69.

E 17. GIRL standing with r. leg crossed over l. and r. arm resting on a column; she wears an ivy-wreath, earrings, and himation twisted round r. hand and falling over the l. hand, which is placed on her hip. Ht. 5¾ in. Tarentum, 1887. Legs from knees wanting.

E 18. GIRL, upper part of, to the hips. In r. hand she holds up a fluted *phialè mesomphalos*, and in l. a swan which pecks at her shoulder; her hair is parted and drawn down each side of the head, and she wears an ivy-wreath with berry in the middle, earrings, and long girt chiton with *apoptygma*. Ht. 4 in. Tarentum, 1887.

E 19. YOUNG GIRL, upper part of, to the hips. In l. hand she holds a rabbit at her waist, and with r. she pats the head of a dog at her side; her hair is parted and falls in long curls on the shoulders, and she wears a fillet and long girt chiton. Of the dog only the head is visible, looking up at her. Ht. 4¾ in. Tarentum, 1887.

E 20. GIRL, upper part of, to the hips, with arms raised as if holding something behind her head, with the top of which her elbows are level. She looks down, and her hair is parted and waved; she wears a flat cap (?), and long girt chiton with *apoptygma*. Ht. 3¼ in. Tarentum, 1887.

E 21. BUST OF LITTLE GIRL, holding up in l. hand (which is only partly seen) a large *phialè mesomphalos* as in E 18; her hair is tied in a bow on the top of the head and falls in bunches on the shoulders. Ht. 3 in. Tarentum, 1887.

E 22. FEMALE BUST, in the style of the late archaic Rhodian masks (B 248 ff.); hair looped over the forehead, with veil falling on either side of the head. Ht. 3⅜ in. Tarentum, 1887.

E 23. FEMALE BUST, looking up; hair in two rows of small formal curls over forehead; edge of chiton visible. Ht. 3 in. Tarentum, 1887.

E 24. FEMALE HEAD. Hair waved over ears and drawn up to the crown, where it is fastened in a bunch with a fillet round; wears earrings. Ht. 4⅜ in. Tarentum, 1888.

E 25. FEMALE HEAD with curly hair, wearing a large stippled wreath. Ht. 4⅝ in. Tarentum, 1888.

E 26. GIRL'S HEAD. Hair in parallel waves; wears earrings. Ht. 1¾ in. Tarentum, 1888.

E 27. PART OF FEMALE HEAD, with pendant earrings. Ht. 2¼ in. Tarentum, 1888. Top and right side of face broken away.

E 28. FEMALE HEAD. Hair waved; eye-balls projecting. Ht. 2½ in. Tarentum, 1887. Rough work, and indistinct.

E 29. GROTESQUE FEMALE HEAD. Hair parted, and falling in curls each side; wrinkled face. Ht. 2¼ in. Tarentum, 1887.

E 30. GROTESQUE OLD WOMAN, upper part of. She has broad grinning features, and long pendulous breasts; she wears a Phrygian cap with thick brim and flaps, and holds a *phialè* in r. hand at her breast. With l. arm she holds a child on her shoulder, with hands by its sides, wrapped in swaddling-clothes, and wearing a cap (?). Ht. 4½ in. Tarentum, 1887. Possibly a caricature of the type of Γαῖα Κουροτρόφος.

E 31. GROTESQUE FEMALE (?) FIGURE, upper part of, looking down to her r., with l. knee bent. She has curly hair and wrinkled features like a comic mask, prominent cheeks, and open mouth, in the upper jaw of which are two worn stumps of teeth; she wears a chiton and himation over the head muffling the arms and covering the whole body. Ht. 5½ in. Tarentum, 1887. Legs from knees wanting.

E 32. GROTESQUE FEMALE FIGURE, part of, squatting, with hands on knees, looking down. She has large nose and ears, pendulous breasts, and protruding stomach; above the left shoulder is a curious flat oval object. Ht. 3⅜ in. Tarentum, 1887. Right side wanting.

E 33. HEAD OF SATYR, with curly hair, raised eyebrows, and long beard, arranged in parallel tresses. Ht. 2½ in. Tarentum, 1888.

E 34. GROTESQUE HEAD of old man, bald, with wrinkled cheeks and forehead; moustache, but no beard. Ht. 2 in. Tarentum, 1888.

E 35. GROTESQUE HEAD of old man, beardless, with wrinkled forehead and open mouth. Ht. 2⅛ in. Tarentum, 1888.

E 36. PART OF HEAD (?), forming the forehead, with thick wavy hair parted, and laurel wreath with flower in the middle. On the back, Pl. Height 5¼ in. Tarentum, 1888.

E 37. PART OF SEA-MONSTER OR SERPENT, with coiling body on which large scales are indicated. Ht. 2¾ in. Tarentum, 1888.

E 38. DUCK; feet not indicated. Ht. 3¾ in. Tarentum, 1888.

E 39. BULL to l. Ht. 3⅞ in. Length 5¼ in. Tarentum, 1888.

E 40. RAM to r. Ht. 4⅜ in. Length 5 in. Tarentum, 1888. Mould scraped in places.

E 41. HEAD AND FORE-HAND OF HORSE; mane curly, carefully rendered. Ht. 5 in. Tarentum, 1887.

E 42. MOULD FOR MASK, of elderly man, with keen expression, mouth closed, and overhanging eyebrows; perhaps a portrait. Ht. 9⅝ in. From Pozzuoli. Castellani, 1873. Complete.

E 43. MOULD FOR MASK of elderly man, grotesque; large nose and ears set high; eyebrows indicated. Ht. 9 in. From Pozzuoli. Castellani, 1873. Mouth and chin wanting.

E 44. MOULD FOR MASK, as the last. Ht. 8¾ in. From Pozzuoli. Castellani, 1873. Complete.

E 45. MOULD FOR MASK or antefixal ornament, forming a solid block, in the upper part of which is a beardless or female head, with formal curls indicated over the forehead. Ht. 9⅜ in. From Capua. Presented by Sig. A. Castellani, 1877. One side broken; coarse clay.

E 46. FRAGMENT OF MOULD with impressions of six similar tragic masks in three rows, with ὄγκος of hair neatly incised over the forehead and falling in straight curls down the sides of the face; wears fillet. Ht. 2¾ in. Arezzo, 1857. Birch, *Ancient Pottery*², p. 565.

E 47. FEMALE HEAD, looking to her l.; hair neatly crimped in rows; pendant earrings. Ht. 2⅛ in. Tharros, Sardinia, 1856; tomb 7.

E 48. APHRODITE ANADYOMENÈ. Her hair is parted and falls on either side, with grooved bands round it over the temples and ears; her l. hand hangs by her side and the r. is raised to the tress of hair hanging down that side of her face; she is nude. Ht. 4¾ in. Clermont-Ferrand, France, 1860. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 92, No. 3. Left hand and legs from hips wanting. On the back of the mould is incised IX.

E 49. BACK OF WOMAN'S HEAD. The hair is richly curled on the top, parted, and drawn back into a coil behind; on the shoulders is drapery, below which is a base with cable-band. Ht. 3⅛ in. From Moulins, France. Presented by Prof. E. Lartet, 1870. White clay.

E 50. OSCILLUM OF DIONYSOS, beardless, wearing large *ampyx* with ends falling on either side; in a medallion with olive-wreath round it. Diam. 5¾ in. 1881. Deep red clay.

E 51. MALE BUST, on square moulded base, apparently a beardless Oriental; he wears a peaked cap and a garment with square opening at the throat, a fold of which is twisted round the waist. Ht. 2⅞ in. Arms not indicated.

E 52. FEMALE HEAD. Hair in rich waves over an *ampyx*, very carefully treated; upper edge of chiton visible. Ht. 2¾ in. 1860. Top of head broken.

E 53. MOULD FOR HEAD OF NEGRO. Thick lips; hair thick and low over forehead. Ht. 3¾ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886.

E 54. MOULD FOR FIGURE OF NEGRO; upper part to waist, with arms by sides, the l. holding a pot; wrinkled forehead and heavy eyebrows, snub nose, thick lips, and ears set too high up. Ht. 3¾ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Hands wanting.

E 55. MOULD FOR EAR OF CORN. Length 7½ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888.

E 56. MOULD FOR FISH to r. Length 3½ in.

E 57. MOULD FOR FISH to r. Length 4 in.

E 58. MOULD FOR FISH to r., with large gills. Length 4½ in.

E 59. MOULD OF SQUARE COLUMN with plain cap, on the top of which stands an amphora on a high base; on the r. part of the figure of an Amazon described in E 69, which appears to join on to this; above the amphora is the end of the pedimental top of a *stelè*. Ht. 7 in. Tarentum, 1890.

E 60. MOULD FOR WATER-SPOUT IN FORM OF LION'S HEAD, in profile to r., with open mouth (teeth indicated) and curling mane; round the base, astragalus-moulding. Ht. 5¼ in. Tarentum, 1887.

E 61. MOULD FOR ORNAMENT in the form of an ivy-plant; three leaves, with two clusters of berries, the ends of the stalks tied round. Length 2 in. From Asia Minor. Presented by A. W. Franks, Esq., 1883.

E 62. MOULD FOR HANDLE OF VASE, in the form of a quasi-Ionic capital, on the front of which is a flaming torch. Ht. 2¾ in. From Asia Minor. Presented by A. W. Franks, Esq., 1883. The handle belongs to a vase of the shape known as *trulla*, generally found in metal.

E 63. MOULD FOR IONIC COLONNETTE, fluted, with base. Ht. 1⅞ in. From Ekhmim, Egypt. Presented by Rev. G. J. Chester, 1891.

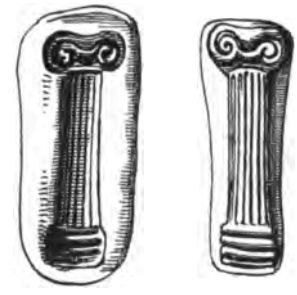

Fig. 83 = E 63.

E 64. MOULD FOR ARCHITECTURAL ORNAMENT, consisting of a lotos-flower between palmettes linked by stalks. Ht. $2\frac{3}{4}$ in. Tharros, Sardinia, 1856 (tomb 7). Deeply cut.

E 65. MOULD as the last; floral ornament, consisting of a palmette, enclosed in an oval, ending above in volutes, on a stem which ends above in a double volute. Ht. $3\frac{1}{2}$ in. Tharros, Sardinia, 1856 (tomb 30).

E 66. MOULD FOR PLAQUE, with ornamental foliage patterns in low relief; along one side hatched lines, and at one end a double volute and hatched lines. Length $2\frac{7}{8}$ in. Towneley Coll.

E 67. MOULD FOR SQUARE PLAQUE WITH RELIEF. **Heracles and Maenad**; Heracles stands to l. with r. hand extended and club in l. resting on the ground; he is bearded and the lion's skin hangs over his l. fore-arm. The Maenad dances to r. before him, with head thrown back and face to front, the l. foot kicked back; in her r. hand is a

Fig. 84*a* = E 67.

Fig. 84*b* = E 67.

torch held downwards, in l. a *tympanon*; her hair is parted and waved, and floats behind, and she wears a long loose chiton and shoes. Ht. $4\frac{3}{8}$ in. Width $4\frac{3}{8}$ in. Athens, 1873. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 91, No. 2.

E 68. FRAGMENT OF MOULD for plaque, with head of Goddess (Persephonè?) in relief to the front, with curly hair, ivy-wreath, necklace, and circular earrings with pendants; the edge of her drapery is visible on her breast. On the l. of her face are: above, a pomegranate; below, an apple. Ht. $6\frac{3}{4}$ in. Tarentum, 1888. Of the face only the r. cheek, chin, and mouth remain. Good style.

E 69. MOULD FOR RELIEF, with pediment-moulding above; joins on to E 59 (*q.v.*). **Combat of Greek and Amazon**; on the l. a youthful warrior wields a sword in r. hand over his head, holding the sheath in l.; he wears a chlamys or skin fastened in front. On the r. is the head of the Amazon, and between them is a *phialè mesomphalos*; the Amazon appears to hold up a rock in both hands. At the back of the mould is part of an inscription A]PIΣTΩ[NOΣ (cf. E 16) drawn in the clay while soft. Ht. $6\frac{3}{4}$ in. Length 10 in. Tarentum, 1887.

E 70. MOULD FOR SEPULCHRAL GROUP. On a couch with moulded legs, on which a mattress with bands of ornament is laid, reclines a woman with head resting on l. hand, wearing an expression of grief; in her r. is a wreath. Her hair is elaborately arranged like

the ὄγκος of a tragic mask, with vertical rows of curls ; she wears bracelets, long chiton, and himation over lower limbs. At the foot of the couch is part of a seated woman turned to the front, with l. hand on lap, wearing chiton and himation ; her r. side is wanting. Ht. $4\frac{5}{8}$ in. Bought in Paris, 1857 ; from the Ghirardesca Coll.

E 71. MOULD FOR JAR with pointed base and four friezes, with bands of wave-pattern below the first and third, and beading above and below the second : (1) Female bust to the front and four-winged monster (two wings and two wing-like terminations to body ; fore-part of horse and body of bird). (2) Winged female figure to the front, ending below the waist in two conventional foliated terminations ; in either hand she holds the beak of a bird (the one on the l. nearly all wanting) ; her hair is parted and crimped, and she wears a short girt chiton. (3) Eros (?) to r. holding up a *diota* in r. hand and looking up ; over his l. arm

Fig. 85 = E 71.

and across his loins is drapery ; in front of him another Eros standing to r., with drapery twisted round waist, arms and l. leg wanting ; has held some object before him. (4) Design nearly obliterated. Ht. $5\frac{3}{8}$ in. From Calvi. Castellani, 1873.

E 72. FRAGMENT OF MOULD of Calenian phialè with central medallion (as *Brit. Mus. Cat. of Vases*, iv., G 125, etc.) : Head of **Athena** in relief to the front, within a triple ring of beads, and tongue-pattern ; the hair is waved out over the temples and escapes in curls below her helmet, which has a large crest at the side ; she wears a double necklace. Ht. 5 in. From Calvi (Cales). Castellani, 1873. Right half of head wanting.

E 73. FRAGMENT OF MOULD for medallion in the centre of a Calenian phialè as the last. Legs of Eros or boy moving to r., the l. advanced, and part of an uncertain object, perhaps a wreath. Inscribed : K·ATIVIO (cf. *Brit. Mus. Cat. of Vases*, iv. G 127). Length $3\frac{5}{8}$ in.

E 74. MOULD FOR MEDALLION for Calenian phialè ; **Thetis and Achilles (?)** : Thetis stands to r. with l. leg crossed over r. and l. hand raised, the arm resting on a pillar, on the top of which her r. hand is placed ; her hair is waved and knotted at the back, and she wears a himation over l. shoulder falling to the r. hip and twisted up round the r. wrist. Achilles is seated opposite her on a rock, with r. hand holding up a shield which rests on his r. thigh ; his l. hand is placed on the rock and his r. knee drawn up ; he has long hair and wears a himation over lower limbs, and shoes. Ht. $3\frac{1}{2}$ in. Diam. $3\frac{1}{4}$ in. From Calvi (?). Castellani, 1873. See G 126 in Brit. Mus. for an example of this subject on a Calenian phialè.

E 75. MOULD FOR PHIALÈ MESOMPHALOS, fluted, with sunk designs. Round the centre are bands of tongue-pattern, beads, and wave-pattern ; the flutings are in the form of leaves with smaller leaves and objects of pointed oval form in between ; round the bases of the leaves runs a wavy line enclosing a pattern of small palmettes. Diam. 7 in. Castellani, 1873. Top of *omphalos* wanting. Graeco-Italian fabric of third or second century B.C. Cf. Benndorf, *Gr. u. Sic. Vasenbilder*, pl. 56, fig. 2.

E 76. PART OF MOULD, as last ; about half remaining. Diam. 8 in. From Capua. Bequeathed by Sir W. Temple, 1856.

E 77. PART OF MOULD, as before. Length 8 in. From Capua. Bequeathed by Sir W. Temple, 1856.

E 78. PART OF MOULD, as before ; round the edge, heart-shaped patterns, in relief on the vase. Length $3\frac{1}{2}$ in. From Capua. Bequeathed by Sir W. Temple, 1856.

E 79. MOULD FOR RELIEF, of rectangular form, broken short at both ends, representing a **victor in a chariot race.** In the centre is the victorious charioteer to the front, with a large palm-branch in l. hand, the r. raised to his head to support a prize crown (cf. *C.I.L.* xv. 7045), ornamented with three bands of patterns in relief ; he is beardless, with curly hair, and wears a short chiton to the hips with *fasciae* (as D 353) round the waist. Behind him on his l. is a figure to the front in long drapery, with upturned face, holding the bridle of the nearest horse ; on his r. is a man in long chiton and boots blowing a long trumpet, the end of which rests on the ground. On the l. a *quadriga* advances, in which is a charioteer dressed as the last, holding a palm-branch in l. hand ; round the *antyx*, a vandyked pattern. On the r. another *quadriga* advances, in which is a charioteer with r. hand raised to his head holding a wreath and palm-branch in l. ; round his waist a belt like that of the first figure. At his horses' heads stands a small child to the front, draped, with r. hand raised to head, and on the extreme r. is a bearded man in long chiton and himation looking to l. In the background the circus is indicated by two statues on columns, each holding out some attribute, and at either end is a circular building with domed roof. In the middle behind the central figure is an obelisk (?). Ht. $4\frac{5}{8}$ in. Length $8\frac{1}{2}$ in. Bought in Paris, 1857 ; from the Ghirardesca Coll. *Guide to 2nd Vase Room*, pt. 2 (1875), p. 91, No. 1. Broken in two. Late date.

E 80. MOULD FOR LAMP. Medallion with border of egg-pattern, in which are two gladiators, *retiarius* and *secutor*, one moving away to l. and looking back at the other who is turned to l. The first is beardless and bare-headed ; he wears a guard on l. arm (as C 691), loin-cloths, and boots, and his r. hand is placed on his waist. The other wears a helmet with grilled visor,[1] short girt tunic, and high boots ; in l. hand, an uncertain object. In the field behind the first is a trident ; on either side is a large palm-branch. Diam. $2\frac{3}{4}$ in. From the Theatre, Knidos ; excavated by C. T. Newton, 1859. Edges of mould injured.

E 81. MOULD FOR LAMP, with nozzle but no handle ; round the centre, rows of herring-bone pattern and points ; on the back is incised A. Length $5\frac{1}{4}$ in. From excavations at Ephesus, 1868.

[1] Cf. *Brit. Mus. Cat. of Bronzes*, No. 2842.

E 82. MOULD FOR LAMP as last, with pointed nozzle; round the edge a triple row of feathering; raised loop-ornament on neck. On the back is incised ΜΙ. Length 5¾ in. From excavations at Ephesus, 1867.

E 83. MOULD FOR LAMP, as E 81. On the bottom is incised Α: round the sides are rows of raised dots; on the rim are three projecting knobs. Length 4¼ in. 1850. Birch, *Ancient Pottery*², p. 509. Very thick walls.

E 84. MOULD FOR CAKE-STAMP (?), circular, with handle at back. In the centre, an ornamental cross-*patée* with leaves between the arms; surrounded by a row of panels divided by diagonals into four triangles. Diam. 4½ in. From Lindos, Rhodes; acquired by C. T. Newton, 1856. Worn; one side injured.

E 85. MOULD FOR STAMPING CAKES, circular, with handle at back. Within a medallion surrounded by a wreath of single leaves is a wicker basket containing two large bunches of grapes, a large pomegranate with leaves, and other fruit; on either side of the basket is a wine-amphora. Diam. 3¾ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. *Naukratis I.* pl. 29. Lower edge broken. Coarse brick-red clay.

E 86. MOULD as last. Round a central knob, pear-shaped leaves radiating, with knobs between; round the edge, row of triangles. Diam. 5¼ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. *Naukratis I.* pl. 29. Injured and repaired; handle at back broken.

E 87-90. FOUR MOULDS for the back of an Egyptian scarab; one is full of green porcelain. Diam. ⅞ to 1⅜ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888.

E 91. MOULD for front of scarab, with head of negro; grinning expression. Diam. 1⅛ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888.

E 92. MOULD as the last; head of Bes with crown of triple feathers. Diam. 1 in. From Naucratis. Presented by the Egypt Exploration Fund, 1888.

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2. SEALS AND IMPRESSIONS FROM GEMS (E 93–128).

E 93. HEMISPHERICAL SEAL of clay, with eight impressions of gems stamped over it, five representing a lion attacking a goat (?); another, a bearded head to r., with inscription; the other two are plain stamps. Ht. 1½ in. Diam. 2⅜ in. Egypt, 1891. Underneath are marks of a tied-up bundle (?), with grooves for cords, parts of which still adhere to the surface.

E 94. SEAL with impressions of three gems; designs unintelligible. Length 1¼ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. At the back, the marks of a wooden tablet.

E 95. SEAL, with impressions of two gems, one representing a youthful head to r., the other a crested helmet on some object. Length ¾ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. Marks of tablet at back.

E 96. SEAL of burnt clay, for fastening strings of wooden tablet, with impression from oval gem: **Nikè** to r., with helmet and long chiton with *apoptygma*, holding out an *acrostolion* in r. hand. Excavated by Mr. W. R. Paton under the floor of a Roman house at Myndus. Presented by Mrs. Paton, 1895.

E 97. SEAL, as the last, with five impressions from a gem of a bust of **Eros** to r., winged. Excavated by Mr. W. R. Paton at Myndus. Presented by Mrs. Paton, 1895.

E 98. SEAL with three faces, two plain; on the third, a Roman portrait-head to r., beardless; worn and indistinct; probably from a gem. Ht. 1 in. From Mytilenè; obtained by C. T. Newton, 1856.

E 99. IMPRESSION FROM GEM (oval) on a circular disc. **Eros** turning to l., supporting a draped woman (Psychè?), who holds a sceptre in r. hand. On the back is a monogram ⋋E Diam. 1¼ in. From the Temple of the Sun, Baalbec. Lichfield Sale, 1865.

E 100. IMPRESSION OF GLANDULAR GEM, oval. Woman to l. holding out a branch (?) in r. hand, the l. elbow resting on a column; hair in knot, chiton, and himation over lower limbs. Ht. 1⅛ in. From the Temple of the Sun, Baalbec. Lichfield Sale, 1865.

E 101. IMPRESSION OF GLANDULAR GEM. **Eros** riding on swan to r. holding up a branch; in the field a plant. Ht. ¾ in. From the Temple of the Sun, Baalbec. Lichfield Sale, 1865.

E 102. IMPRESSION OF GEM, as last. Nude youth to l. with sword in r. hand and sheath in l. (?). Ht. ¾ in. From the Temple of the Sun, Baalbec. Lichfield Sale, 1865.

E 103. IMPRESSION OF GEM as before. **Poseidon** (?) with trident (?) in r. hand looking to l.; l. leg raised on some object and arm resting on knee (?). Ht. ⅞ in. From the Temple of the Sun, Baalbec. Lichfield Sale, 1865.

E 104. IMPRESSION FROM GEM, oval. **Artemis** (?) to front with l. hand raised and r. extended, wearing short chiton (projecting tags?); at her l. side a spear. Ht. 1 in. Tarentum, 1890.

E 105. IMPRESSION FROM GEM, similar, very indistinct. **Hermes** (?) in *petasos*, with l. hand on hip and r. leg crossed over l. Ht. ⅞ in. Tarentum, 1890.

E 106, 107. TWO IMPRESSIONS OF GEMS (oval) on triangular tablets. Obv., **Eros** to r. with r. hand extended holding torch (?); rev., ΤΑ in relief, *i.e.* TAP, Τάρ[αντον. Ht. of each, 1 in. Probably from Tarentum. Presented by A. W. Franks, Esq., 1883. Cf. *Journ. Hell. Stud.* vii. (1886), p. 41, No. 11).

E 108. IMPRESSION OF GEM, exactly similar. Ht. 1 in. Probably from Tarentum. Presented by J. Reddie Anderson, Esq., 1883.

E 109. IMPRESSION OF GEM (oval) on a square tablet: **Heracles** to the front, bearded (?), with club in r. hand resting on the ground, and lion's skin over l. arm. On the back, an eight-point star in relief. 1 × 1 in. Probably from Tarentum. Presented by J. Reddie Anderson, Esq., 1883.

E 110. IMPRESSION FROM GEM, oval. **Nikè** to l., writing on a shield held in l. hand and supported on raised r. knee, the r. foot on a pedestal; hair knotted up; himation over lower limbs. Ht. 1 in. Presented by Rev. G. J. Chester, 1889; probably from Tarentum. Cf. *Journ. Hell. Stud.* vii. (1886), p. 40, No. 4.

Fig. 86 = E 110.

E 111. SEAL WITH IMPRESSION FROM CIRCULAR GEM (?). **Artemis** or a woman galloping to l. on a stag, holding her drapery up with both hands as a canopy behind her head; she wears a long chiton. Diam. ¾ in. Blacas Coll., 1867.

E 112. SEAL, with design copied from a coin of Larissa: Horse galloping to r.; inscribed ΛΑΡΙΣΑΙΑ, *Λαρισαία*. This coin-type can be dated about B.C. 500–450 (see *Brit. Mus. Cat. of Coins of Thessaly*, pl. 5, figs. 2–3). Diam. ¾ in. Leucas, Acarnania, 1846. At the back are the marks of a wooden tablet.

Fig. 87 = E 112.

E 113. SEAL, stamped with impression of an eared tablet; at the back round the edge are a series of sinkings, making a wheel-like pattern. Diam. ⅞ in. From Corfu. Woodhouse Coll., 1868.

E 114. SEAL from wooden tablet with design of Apollo to l., holding out bow in r. hand and resting l. elbow on a fluted Ionic column; nude, with hair knotted up and wreath. Inscribed: ΑΝΩΚΙΛΒΙΑΝΩΝ, *Τῶν*] *ἄνω Κιλβιάνων*. Diam. 1 in. Excavated by Mr. W. R. Paton, under the floor of a Roman house at Myndus, Caria. Presented by Mrs. Paton, 1895. See *Brit. Mus. Cat. of Coins of Lydia*, p. xlv., where Mr. Head points out that this is the earliest existing monument of the Kilbiani Superiores, dating from about the second century B.C., and that the figure resembles in style some of the tetradachms of Seleucus II.; cf. also *ibid.* pl. 29, fig. 1.

Fig. 88 = E 114.

E 115. SEAL. Eagle to front, head turned to r.; in the field on r. a thunderbolt (?). Diam. 1 in. From the Mausoleum, Halicarnassos. Excavated by C. T. Newton, 1857. On the back, marks of wood or cloth.

E 116. SEAL. Obv. Cock to r.; inscribed ΙΦ. Rev. On an oval shield a lizard (?). Diam. $\frac{15}{16}$ in. From the Temple of the Sun, Baalbec. Lichfield Sale, 1865.

E 117. SEAL. Obv. Bust of man to front, very much worn. Rev. Fish to r.; inscribed ΘΕ. Diam. ⅞ in. From the Temple of the Sun, Baalbec. Lichfield Sale, 1865.

E 118. SEAL or impression of gem. Portrait-head to l., beardless, with thin smooth hair, probably of the Augustan period. Diam. ⅝ in. From the Temple of the Sun, Baalbec. Lichfield Sale, 1865.

E 119. SEAL or impression of gem. Eros galloping to r. on panther, with r. hand extended and hair knotted on the crown of the head. Diam. ¾ in. From the Temple of the Sun, Baalbec. Lichfield Sale, 1865.

E 120. SQUARE TABLET, like a weight, with hole for suspension; on a panel, in low relief, the club, bow, and quiver of Heracles. $1\frac{1}{8} \times 1\frac{1}{8}$ in. From the Temple of the Sun, Baalbec. Lichfield Sale, 1865.

E 121. SEAL. Nude female (?) figure to l. with knees bent, r. hand raised and l. extended. In the field, VA. Diam. ⅝ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. Perhaps from a gem; the style suggests an original of good Greek workmanship.

E 122. FRAGMENT OF SEAL of burnt clay, with head of woman to r. in relief; hair drawn back in neat parallel tresses to a knot at the nape of the neck; in the ear an earring. Diam. ¾ in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. At the back is the impression of a wooden tablet with holes for the threads.

Fig. 89 = E 123.

E 123. SEAL. Obv. Elephant to r.; inscribed A. Diam. $1\frac{1}{8}$ in. Catania, 1891. Perhaps used as a circus or theatre ticket; cf. Birch, *Ancient Pottery*[2], p. 502.

E 124. SEAL as the last. Obv. Elephant to l., with some object on back. Rev., inscribed A. Diam. $\frac{13}{16}$ in. Catania, 1891.

E 125. SEAL OR STAMP. Obv. Within a double rim a double-lined cross with dots between the arms and in the centre. Rev. Similar pattern, but the arms are curved, forming a sort of polypus pattern. Diam. $1\frac{3}{8}$ in. Catania, 1891.

Fig. 90*a* = E 124.

Fig. 90*b* = E 124.

E 126. SEAL of burnt clay. Woman to l., with l. elbow on a fluted column, holding out in both hands a fold of a himation, which covers her lower limbs; she looks down, and her hair is knotted up at the back, with a fillet round it. Behind her is a tripod, at a higher level. Diam. 1 in. Presented by Rev. G. J. Chester, 1886. Broken in two. Marks of wood on back.

E 127. SEAL. Obv. Boar to r. Rev. ΑΣΙΔΑ in low-relief letters. Diam. 1 in. Towneley Coll. Much worn.

E 128. SEAL (or model of coin?). Obv. Head of **Maenad** to r., with ivy-wreath and a curl falling down neck. Rev. Upper part of **Nikè** to front, with wings erect, wearing girt chiton and carrying a trophy on r. arm, consisting of helmet, cuirass, and oval shield. Diam. $\frac{7}{8}$ in. From Tarentum (?). Details carefully rendered. The design on rev. seems to be an excerpt from a larger composition. Cf. *Journ. Hell. Stud.* vii. (1886), p. 41, No. 10.

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3. MISCELLANEOUS OBJECTS (E 129–196).

E 129. CIRCULAR PLATE (MAGICAL DISC?), on which are represented in relief, without a rim, a series of symbolical objects, in five rows. On the upper row are an eight-point star (or representation of the sun?), three vertical objects, and a crescent (for Selenè); on the second a shell (?), a sheep to l., a head to the front between two wine-jars (for the Dioscuri?), and another sheep to l. On the middle row are a ladder (as on Apulian vases *passim*), a two-pronged fork, a torch (for Persephonè), a thunderbolt (for Zeus), a *calathos* or anvil and a disc below, a *caduceus*, the club of Heracles, the trident of Poseidon, and another thunderbolt. On the fourth row are a distaff with flax wound round it, a right hand, a pair of cymbals, a lyre and bow (for Apollo and Artemis), a bunch of grapes (for Dionysos), an uncertain object, and three coins (?); on the lowest row, a ploughshare or cornucopiae, a rectangular object marked with rows of dots, and the tongs of Hephaestos.

Diam. $4\frac{3}{4}$ in. From Pozzuoli. Bequeathed by Sir W. Temple, 1856. *Guide to 2nd Vase Room*, pt. 2 (1878), p. 94, No. 30; Jahn in *Ber. d. sächs. Gesellsch.* 1855, pl. 5, fig. 3, p. 52; *Journ. Hell. Stud.* vii. p. 47; Elworthy in *Proc. Soc. Antiqs.* xvii. (1898), p. 59; *id.*, *The Evil Eye*, p. 371; *Gazette Archéol.* 1883, p. 8. Similar discs or moulds for discs are published and explained by Elworthy, and in *Journ. Hell. Stud.*, *loc. cit.*; their purpose is quite unknown. Cf. the bronze hands and other objects in *Brit. Mus. Cat. of Bronzes*, Nos. 829, 873–876.

E 130. STELÈ of oblong shape. At the top are two stamps in low relief: (1) On a medallion forming the centre of a two-handled *phialè*, from which hang sashes: **Head of Athena** to the front, wearing large helmet with central crest in the form of a Sphinx and two side crests in the

form of Gryphons, confronted, with wings addorsed. (2) Boar to l., with crest; this stamp is of oblong form. At the other end is an Oscan inscription deeply incised (at right angles to the boar):

Dimensions, 16¼ in. × 6 in. × 1¾ in. Found between Caserta and Capua. Castellani, 1873. *Bull. dell' Inst.* 1869, p. 73; Fabretti, *Prim. Suppl.* p. 88, No. 496; Conway, *Italic Dialects*, i. p. 116, No. 110; Zvetaieff, *Syll. Inscr. Osc.* p. 26, No. 37; *Revue Archéol.* ix. (1887), pl. 10, p. 274; Corssen in *Ephem. Epigr.* ii. p. 161, No. 12; cf. *Rhein. Mus.* 1889, p. 330; *Bull. Arch. Nap.*, N.S., i., 1853, pl. 13, No. 2, p. 182. For the boar-stamp, cf. the early Italian *quincussis* of about 275 B.C., with elephant on rev. (*Brit. Mus. Cat. of Coins of Italy*, p. 63); for the head of Athena, an *as libralis* and other coins referred to by Mowat in *Revue Archéol. loc. cit.* The top of the *stelè* is rounded, the bottom broken off. The names *Viriium* (Lat. *Viriorum*) and *Vesulia* (Lat. *Vesullia*) are both gentile names (cf. *C.I.L.* ix. 5812, 2023; x. 3866, etc.). The date of this object is about the time of Pyrrhus.

E 131. FRAGMENT OF TILE, with inscription stamped in sunk letters: ΕΠΙΑΓΗΣΑΝΔΡ[ου] *ἐπὶ Ἀγησάνδ[ρου.* Dimensions 6 × 1⅞ in. From Corfu. Woodhouse Coll., 1868. Mustoxidi, *Delle cose Corcirese*, ii. p. 84; *C. I. G.* ii. 1851. One corner broken off.

E 132. FRAGMENT OF TILE, inscribed as last: ΕΠΙΦΙΛΩΤΑ, *ἐπὶ Φιλώτα.* Dimensions, 7⅛ × 2½ × 1 in. From Corfu. Woodhouse Coll., 1868. Repaired. Broad letters.

E 133. FRAGMENT OF TILE, as before: ΕΠΙΘΕΡΣΙΑ, *ἐπὶ Θερσία.* Dimensions, 3¼ × 2½ × 1 in. From Corfu. Woodhouse Coll., 1868. Burnt to a grey colour.

E 134. OBLONG STAMP, with sunk letters: NIKAPXOY, *Νικάρχου.* Length 2¾ in. From Corfu. Woodhouse Coll., 1868.

E 135. FRAGMENT OF TILE, stamped with a hook-armed cross and the letter R; designs sunk. 3½ × 2½ in. Ephesos, 1868; excavated by J. T. Wood.

E 136. FRAGMENT OF TILE, with circular stamp: TYA / ΛΙΟΥ *Τυλλίου.* Dimensions, 7½ × 6½ × 1 in. Ephesos, 1874: excavated by J. T. Wood.

E 137. FRAGMENT OF TILE, with circular sunk stamp: Ⓐ. 5¼ × 3 in. Ephesos, 1874; excavated by J. T. Wood.

E 138. FRAGMENT OF TILE, stamped ΞΑΙΜΑΧ, *Κάμιρε.* Length 4½ in. Cameiros, 1864. Tomb C. 1.

E 139. FRAGMENT OF STAMP, with *uraeus* in relief, stamped ⍙MP. The back is divided by grooves into squares. Diam. 2 in. From Naucratis. Presented by the Egypt Exploration Fund, 1886.

E 140. FRAGMENT OF TILE (?), with panel on which is inscribed IMPHBAL. Length 1⅞ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886.

E 141. FRAGMENT OF TILE, with sunk stamp BARB / ARVS, *Barbarus.* Dimensions, 3⅜ × 3 × 1 in. From Carthage; excavated by Rev. N. Davies, 1857. *Archaeologia*, xxxviii. p. 232. Coarse dark clay.

E 142. FRAGMENT OF TILE, with stamp: POTISCI AVG L, *Potisci Aug. l(ibertus)*. Diam. $3\frac{3}{4}$ in. Thickness, $1\frac{1}{8}$ in. From Pozzuoli. Bequeathed by Sir W. Temple, 1856. *C. I. L.* x. 8043, 76 *b*.

E 143. FRAGMENT OF TILE, with stamp: OE APRONNOCOI | ASCÆPIONIANA. Dimensions, $4\frac{1}{8} \times 2\frac{3}{4} \times 1\frac{1}{2}$ in.

E 144. PART OF TILE, stamped within a semicircle C SVLPICI FELIC, *C. Sulpici Felic[is;* in the centre, a quadrangular object. Dimensions, $6\frac{1}{4} \times 4\frac{1}{8} \times 1\frac{3}{8}$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1893.

E 145. STAMP, with inscription CASSIOV. Diam. $2\frac{1}{4}$ in. Found in the valley of the Rhone; acquired 1850. Burnt black.

E 146. STAMP as the last, inscribed FFLAMINVS. Diam. $2\frac{1}{4}$ in. Found in the valley of the Rhone: acquired 1850.

E 147. STAMP as before, inscribed OFE . SEVV; in the centre a star. Diam. $2\frac{3}{8}$ in. From Vienne, France. Presented by A. W. Franks, Esq., 1867.

E 148. FRAGMENT OF TILE, with stamp. In the centre, a figure of Victory to l., with l. hand extended, wearing himation. Round this is inscribed in two rows: OPVS DOL · DE FIGVL · PVBLINIANIS | PREDIS AEMILIAES SEVERAES, *opus dol(iare) de figul(inis) Publinianis (ex) pred(i)is Aemiliaes Severaes.* Diam. $5\frac{1}{2}$ in. Sloane Coll. 268. *C.I.L.* xv. 429; Birch, *Ancient Pottery*[2], p. 481; Mansell, *Brit. Mus. Photographs*, 890. Said to have been found in the Catacombs at Rome.

E 149. FRAGMENT OF TILE, with stamp. Outer circle: IMP ANTONINO II Ƭ BALBIN COS; inner: D P Q S P D O ARABI; in the centre: SER, *Imp(eratore) Antonino iterum et Balbino Co(n)s(ulibus); d(e) p(raediis) Q. S(ervili) P(udentis) d(oliare) o(pus) Arabi ser(vi).* Antoninus Pius was consul a second time in A.D. 139. Diam. $5\frac{1}{4}$ in. Thickness $1\frac{1}{8}$ in. From Rome. Rhodes Sale, 24 March, 1846. *C.I.L.* xv. 1440 *a*. Repaired.

E 150. FRAGMENT OF TILE, with stamp. In the centre, an eagle to front, with head to l.; round it is inscribed: OP. . . . . PR AV. . . . FIG TERE | NT L AELI OPHIDLE, *op(us doliare ex) pr(aediis) Au(gusti nostri de) fig(linis) Terent(ianis ab) L. Aelio Phid(e)le.* Dimensions, $6\frac{1}{4}$ in. × 5 in. × $1\frac{1}{4}$ in. 1847. *C.I.L.* xv. 625; Mansell, *Brit. Mus. Photographs*, 890.

E 151. FRAGMENT OF TILE, with stamp. In the centre, Heracles to l., nude, with r. hand extended and resting on club. Round this is inscribed in flat broad letters: OP DOL EX PR AVGN FIG FAOR | CALVENT MAXIMAE, *op(us) dol(iare) ex pr(aediis) Aug(usti) n(ostri) fig(linis) Fa(v)orianis Calventiae Maximae.* Diam. $5\frac{3}{4}$. in. Cf. *C.I.L.* xv. 325.

E 152. FRAGMENT OF TILE, with stamp. In the centre, Ares resting r. hand on spear, wearing helmet and short chiton; round the figure is inscribed: OP DOL EX PR M AVRELI | ANTONINI AVG N PORT·LIC, *op(us) dol(iare) ex pr(aediis) M. Aureli Antonini Aug(usti) n(ostri) port(u) Lic(ini).* Dimensions, $5\frac{5}{8}$ in. × 5 in. × 1 in. *C.I.L.* xv. 408 *a*; Mansell, *Brit. Mus. Photographs*, 890.

E 153. FRAGMENT OF TILE, with stamp. In the centre, an egg between two palm-branches, upright; round this is inscribed: EX FIG M HERENNI POLLIONIS DOL | L SESSI SVCCESSI, *ex fig(linis) M. Herenni Pollionis dol(iare) L. Sessi Successi.* Diam. 6 in. Thickness $1\frac{5}{8}$ in. *C.I.L.* xv. 1180.

E 154. DISC OR STAMP, pierced with two holes, stamped ΙΤΑΘΚ, κρατι . . . Diam. $3\frac{1}{8}$ in. From Corfu. Woodhouse Coll., 1868. Surface scraped; rough letters. [The use of these objects is uncertain; it has been suggested that they were weights for a loom, but more likely they were stamps of some kind; see Birch, *Ancient Pottery*², p. 129, and *Journ. Hell. Stud.* vii., p. 41.]

E 155. DISC OR STAMP, with central knob, round which is inscribed ΔΙCVVCOΙ Δι(ο)νύσῳ. Diam. $3\frac{1}{2}$ in. From Corfu. Woodhouse Coll., 1868. One side broken.

E 156. STAMP, with ring round the edge, pierced with one hole, and inscribed Α. Diam. 3 in. Found by Mr. Barker at Tarsus; purchased at Sotheby's Sale, 1853.

E 157. STAMP as last, with two moulded rings; one side broken away. Diam. $3\frac{1}{8}$ in. Found by Mr. Barker at Tarsus; purchased at Sotheby's, 1853.

E 158. STAMP as before; plain star of six rays on slightly sunk surface; one side broken away. Diam. $3\frac{1}{8}$ in. Found by Mr. Barker at Tarsus; purchased at Sotheby's, 1853.

E 159. STAMP as before, fragment of, with patterns of scollops, vandykes, and dots, in relief. Length $3\frac{1}{2}$ in. Found by Mr. Barker at Tarsus; purchased at Sotheby's, 1853.

E 160. STAMP for cakes, with designs in relief: In the centre, an ox's head to the front; round it a row of pear-shaped leaves pointing outwards, with knobs between. Diam. $3\frac{3}{4}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. *Naukratis I.*, pl. 29. One side injured; coarse dark red clay. Cf. E 84–86.

E 161. STAMP with central knob, inscribed with the name PLATON, *Platon*. Diam. $3\frac{3}{4}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886. *Naukratis I.*, pl. 29.

E 162. STAMP, with convex back; on the front, Gorgoneion in relief, of late type, with hair parted and waved, and earrings. Diam. 3 in. Girgenti, Dennis, 1863. Two small holes pierced through.

E 163. STAMP as the last; Gorgoneion coarse and ugly. Diam. $3\frac{1}{8}$ in. Girgenti, Dennis, 1863. Indistinct; pierced with three holes.

E 164. STAMP as before, with Gorgoneion; wrinkled folds on either side of mouth; eyes wide open; indications of hair. Diam. $2\frac{7}{8}$ in. Girgenti, Dennis, 1863. Two holes; flat at back.

E 165. STAMP as before, with Gorgoneion, somewhat archaistic; hair parted and falling in smooth waves each side. Diam. $1\frac{5}{8}$ in. Girgenti, Dennis, 1863. Pierced with one hole; indistinct.

E 166. STAMP as before (convex back). **Scylla** to the front, terminating below the waist in two fish-tails, one held up in each hand; above her head, an uncertain object. Diam. $3\frac{1}{8}$ in. Girgenti, Dennis, 1863. Very indistinct; one hole; surface of back very irregular, and surface in front much scraped.

E 167. STAMP as before (back flat). Youth on horse to l., wearing cuirass, short chiton, and chlamys. Diam. $3\frac{3}{4}$ in. Girgenti, Dennis, 1863. Indistinct; irregular edges; pierced with two holes.

E 168. STAMP, with impression of oval gem in centre, representing **Dionysos** (?) to l., draped; pierced with two holes. Diam. $2\frac{1}{2}$ in. Tarentum, 1889.

E 169. STAMP, as the last, but impression not in centre: pugilist moving to r. with arms raised. Diam. $2\frac{3}{8}$ in. Tarentum, 1889.

E 170. STAMP, pierced with two holes; design in relief representing **Zeus** in chariot to l. with r. hand extended and himation twisted round waist; the chariot is drawn by two eagles, represented as if seen from above. Diam. 2½ in. Tarentum, 1889. Indistinct.

E 171. STAMP, as the last: **Taras** on dolphin riding over waves to r., turned to the front, with l. hand on its head. Diam. 2⅞ in. Tarentum, 1890. Surface much corroded.

E 172. STAMP, as before; **Eros or Nikè** flying to r. Diam. 3¼ in. Tarentum, 1890. Very indistinct; surface worn.

E 173. STAMP, as before. **Satyr as Heracles** (?) or comic actor, to the front, bearded, with short tunic to the hips, club in r. hand, and l. raised. Diam. 2½ in. Tarentum, 1890.

E 174. STAMP, as before; eagle on dolphin to r.; below, water conventionally rendered by the wave-pattern. Diam. 2⅝ in. Tarentum, 1889.

E 175. STAMP with design of a hook-armed cross, pierced with two holes. Diam. 2⅝ in. Tarentum, 1884. Edges chipped.

E 176. STAMP with lotos and other patterns in relief, pierced with two holes; at the back, a lotos-flower as on obverse, but engraved. Diam. 2½ in. Tarentum, 1890.

E 177. STAMP with relief of **Aphroditè** on goose flying to l. and looking to the front (cf. E 180). Diam. 3¼ in. Tarentum, 1890. Rim chipped; surface injured by fire; indistinct. Pierced with two holes.

E 178. SEMI-CIRCULAR STAMP (?), thick, with raised rim: **Eros** (?) kneeling to the front, with legs spread out, r. hand raised, and l. holding a flower (?); wings spread. Ht. 2½ in. Tarentum, 1890. Very indistinct; pierced with two holes.

E 179. STAMP as last. Within a frame, an owl to r. with face to front; on the r., a jar (?). Dimensions 2¾ × 2½ × 1⅛ in. Tarentum, 1890. Top injured. Pierced with two holes.

E 180. STAMP, circular, with relief of **Aphroditè** on goose to l., looking to front, as E 177. Diam. 3 in. Bequeathed by Sir W. Temple, 1856. Very indistinct; pierced with two holes.

E 181. CIRCULAR STAMP, flat, with straight edge, pierced with two holes and inscribed ΠΛΙCΤΩC, *πλίστως*. Diam. 2¾ in. Tarentum, 1889.

E 182. STAMP as last; inscribed: 4T, *τρ*. Diam. 2⅝ in. Tarentum, 1889.

E 183. STAMP as before; inscribed: ⊢HMI⌐, *ἡμι* . . . Diam. 2½ in. Tarentum, 1890 Surface scraped.

E 184. STAMP as before; inscribed: ΔΥΟΤΡΙ, *δυοτρι* . . . Diam. 2⅞ in. Tarentum, 1890.

E 185. FRAGMENT OF TILE. Sunk panel with stamp in raised letters: ΑΛΥΣΕΙΩΝ *Ἀλυζείων*. Dimensions, 13½ in. × 5½ in. × 1¼ in. From Alyzia, Acarnania. Presented by D. E. Colnaghi, Esq., Vice-Consul at Missolonghi, 1862. Cf. the coins of the city, which date from 350 to 250 B.C., and present the same peculiarity in the form of the Z (*Brit. Mus. Cat. of Coins of Corinth, etc.*, pp. lviii., 114).

E 186. FRAGMENT OF TILE, with stamp ΕΠΙΑΜΩΜΗΤΟΥ, *Ἐπὶ Ἀμωμήτου*. Length 6 in. Width, 2 in. From Corfu. Woodhouse Coll., 1868. Greyish-yellow clay.

E 187. FRAGMENT OF TILE, with stamp ΕΠΙΠΡΟΜ, *Ἐπὶ Προμ⌜άχου* (*or Προμηθέως*). Length, 4⅛ in. Width, 2⅛ in. From Corfu. Woodhouse Coll., 1868.

E 188. FRAGMENT OF TILE, with stamp ΑΡ.ΣΤΟ / ΜΕΝΗΣ *Ἀριστομένης*. Length, 4¾ in. Width, 2¼ in. From Corfu. Woodhouse Coll., 1868. Clay as last but one.

E 189. FRAGMENT OF TILE, with sunk panel in which is inscribed ΤΥΜΙΙΑ. Dimensions 6½ in. × 5 in.

E 190. FRAGMENT OF TILE, on which is inscribed in sunk letters, ΓΙΒΟΥΒΑΝΟΥ, *Ἐ]πὶ Βουβάνου*. Dimensions, 4 in. × 2⅞ in. × 1⅜ in. Yellow clay like that of Corfu.

E 191. FRAGMENT OF TILE, with stamp ΕΠΙΑΓΗΣΑΝ, *Ἐπὶ Ἀγησάν[δρου*. Dimensions, 5⅜ in. × 4¼ in. × 1⅜ in. Clay as last.

E 192. FRAGMENT OF TILE, with stamp ΕΠΙΔΑΜΟΝΟ, *Ἐπὶ Δάμωνο[ς*. Dimensions, 7⅜ in. × 7¼ in. Clay as last.

E 193. FRAGMENT OF TILE, roughly incised ΘΡΑΣΥ / ΜΗΔΟ / ΥΣ *Θρασυμήδους*. Dimensions, 5⅜ in. × 4⅛ in. From Calymnos. Presented by Lord Stratford de Redcliffe, 1856.

E 194. FRAGMENT OF TILE OR BRICK, hollow, with stamp ΕΥΤΥΧΩΣ / ΕΙΡΗΝΕΩ, *Εὐτύχους* (?) *Εἰρηνέω[ς* (?). Dimensions, 4 in. × 3½ in. Acquired as the last.

E 195. FRAGMENT OF TILE, with circular sunk stamp ΣΝ. Dimensions, 6 in. × 3¼ in. Cameiros, 1864.

E 196. FRAGMENT OF TILE, as the last, with stamp ΚΑΜ, *Κάμ(ιρος?)*. Dimensions, 9 in. × 5¾ in. Cameiros, 1864. Cf. E 138.

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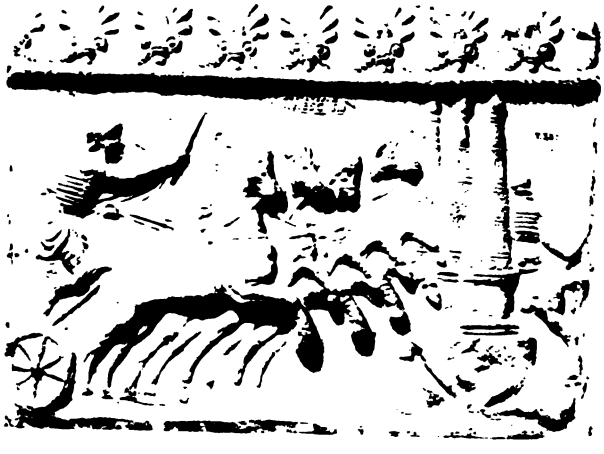

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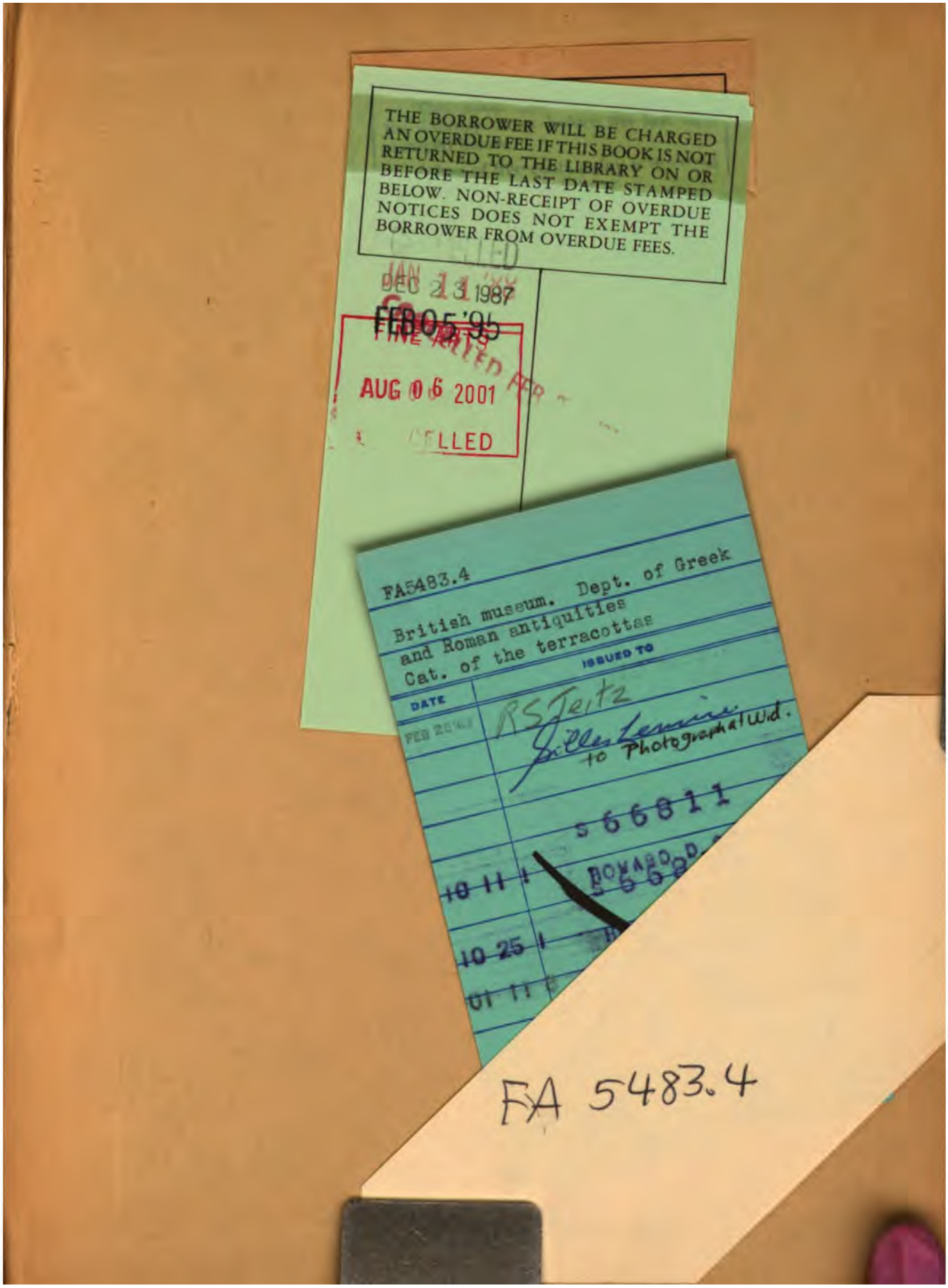
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